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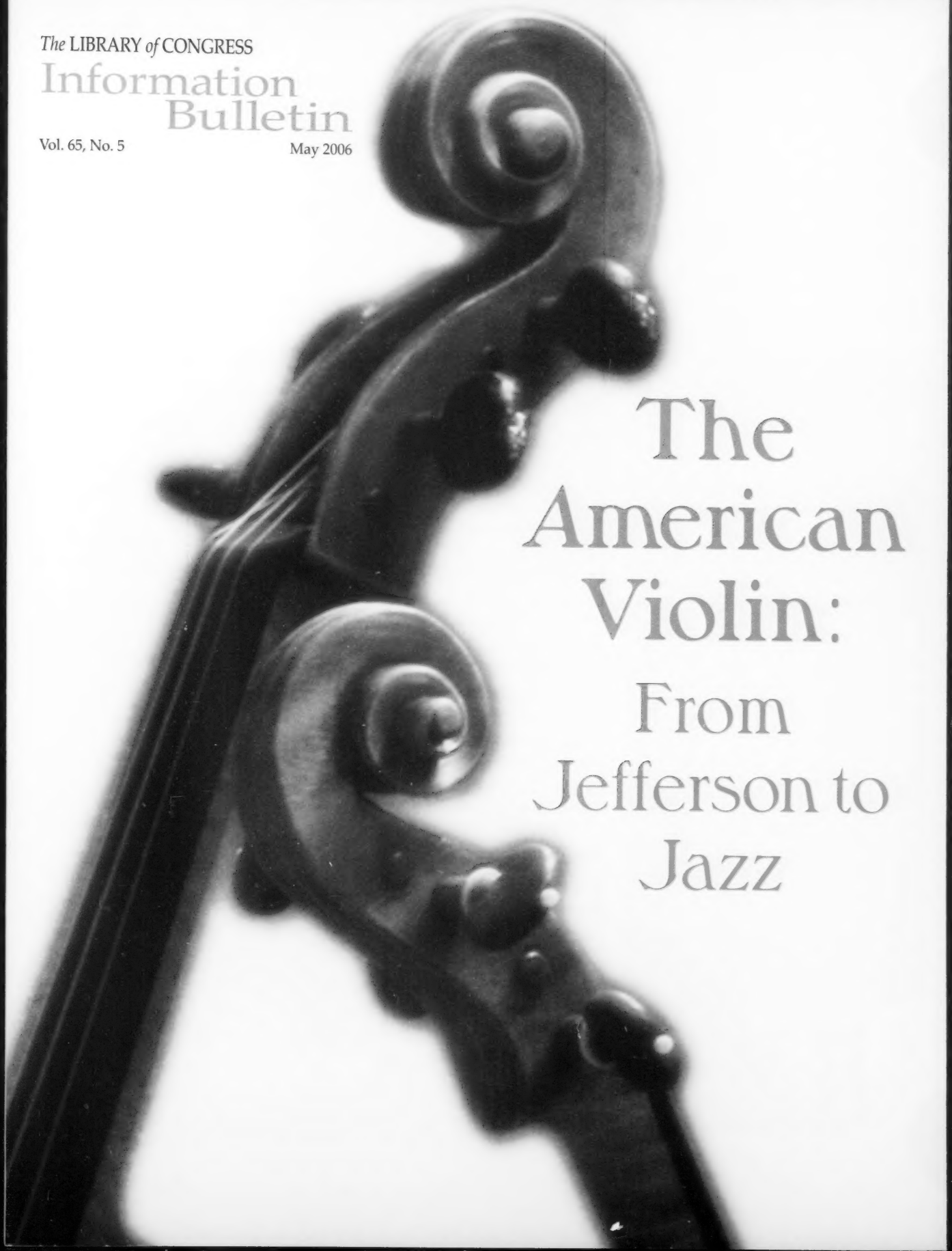

# The American Violin: From Jefferson to Jazz

*The* LIBRARY *of* CONGRESS

# Information Bulletin

Vol. 65, No. 5 May 2006

JAMES H. BILLINGTON
Librarian of Congress

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**On the Cover:** Violins have been a part of the history and collections of the Library of Congress from its earliest days. *Photo illustration by Keisha Manderson*

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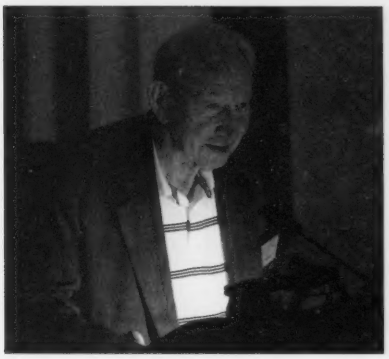
# From Jefferson To Jazz



## Library Hosts Symposium on The Violin in America

By DENISE GALLO

When thinking about the history and development of the violin, the names of great Italian makers such as Andrea Amati (1515-1580), Antonio Stradivari (1644-1737) and Andrea Guarneri (1626-1698) come to mind. Yet, the role that Americans played in the violin's history is also significant.

This theme was highlighted in "The American Violin: From Jefferson to Jazz," a symposium and exhibition recently held at the Library and sponsored by the Library's Music Division together with the American Federation of Violin and Bow Makers.

Beginning with Thomas Jefferson, who was a devoted violinist, the program traced the unique string traditions represented in American popular music, particularly jazz. During workshops and lectures, plus four concerts and a two-week exhibit of rare instruments and music manuscripts, instrument players and makers met one another and the public in casual and scholarly dialogue about the vital role the violin has played in American cultural life.

The cornerstone of the program was a three-day symposium, held April 6-8, marking the 25th anniversary of the American Federation of Violin and Bow

All photos Michael Zirkle Photography

**Presentations, concerts, lectures, exhibitions and impromptu performances marked the symposium on the violin in America, held in April.**

Makers. Susan Vita, acting chief of the Library's Music Division, opened the symposium by welcoming nearly 200 foundation members and other guests. She thanked the symposium organizers, who included John Montgomery, a governor of the federation; Carol Lynn Ward-Bamford, the Music Division's instrument curator; members of the federation's board; and some Smithsonian Institution staff members.

"For these few days, we come together to celebrate violin- and bow-making," said Vita.

In presenting a brief history of the Music Division and its collections, Vita mentioned the Library's Cremonese Collection of five Stradivari creations—three violins (1699, 1700 and 1704), a viola (1727) and a cello (1697), all of which Gertrude Clarke Whittall gave to the Library in 1935; a violin made by Nicolò Amati in 1654; and Fritz Kreisler's violin made by Giuseppe Guarneri del Gesù in 1733. Featured in the exhibit, all were models that helped modern North American makers replicate the masterpieces of the late 17th and early 18th centuries. Also on display from the Library's collections was a set of five bows from the workshop of François Tourte, also a gift of Whittall.

"These instruments are much more than museum pieces," Vita said, explaining that the instruments are played regularly according to Mrs. Whittall's bequest, which helps support the world-renowned concert series held at the Library. She also noted that the modern-day instruments made by the makers attending the symposium help to keep alive the music housed in the Library's collections.

The symposium's keynote speaker was David Schoenbaum, professor of history at the University of Iowa and author of a soon-to-be-published social history of the violin. Schoenbaum stressed the importance the violin played in the cultural history of the United States, noting that between the mid-19th and early-20th centuries, no fewer than 3,500 American makers crafted string instruments and refined their art of violin-making. Unlike European makers, however, American luthiers have not been given equivalent respect, he told the audience. Yet, he said, today's violin as crafted in American workshops is the best it has ever been.

Other speakers included violin researcher Chris Reuning, who elaborated on the various schools of American violin-making, and Joel Smirnoff, first violinist of the Juilliard String Quartet, who discussed the influences of jazz on classical music. The term "art music" was not clear to the general audience of the 20th century, he said. The paradox in playing jazz violin, he noted, was the necessary mixture of virtuosic technique and sheer spontaneity.

In a lecture titled "Swinging on a String," Larry Appelbaum linked the violin to America's unique jazz culture. Appelbaum, supervisor of the Library's Motion Picture, Broadcasting and Recorded Sound Division's recording lab and a jazz specialist, spoke specifically about jazz violinists, combining history with anecdotes and illustrating his points with audio and video clips. He began with a film clip from "The King of Jazz" (1930), featuring violinist Joe Venuti in a hair-raising duet with guitarist Eddie Lang. Appelbaum pointed out Venuti's strong sense of rhythm

Michael Zirkle Photography

Members of the Turtle Island String Quartet entertain a rapt Coolidge Auditorium audience while playing instruments from the Library's collections.

and impish sense of humor, which he contrasted with the classically trained, immaculate left-hand technique of Eddie South, the so-called "dark angel of the violin."

Appelbaum also featured the work of two pioneering African-American jazz violinists—the highly expressive Stuff Smith and Duke Ellington's violinist Ray Nance. A riveting film clip of Nance with Ellington's Orchestra during a 1963 performance on Swedish television showed the seamless blend of high art with lighthearted entertainment. Another clip featured John Blake Jr. playing horn-like solos on his violin with pianist McCoy Tyner. Perhaps most fascinating was a clip featuring Mark Feldman, whose dazzling violin solo on Roberto Rodriguez's record "El Danzon de Moises" combined Cuban clave rhythms with Jewish klezmer and John Coltrane's "sheets of sound."

Appelbaum treated the audience to some jazz violin lore, such as the fact that New York Philharmonic violinist Harry Lookofsky became the first to figure out how to successfully play be-bop on the violin (as well as on the rarely heard tenor violin) and that Detroit-born fiddler Regina Carter became the first jazz musician to record a performance on the "Cannone," Nicolò Paganini's own violin, made by Guarneri.

In conjunction with the symposium, an exhibition of more than 30 stringed instruments was on view in the Northwest Pavilion of the Library's Jefferson Building. A collaboration between the Music Division and the American Federation of Violin and Bow Makers, the display aimed to increase public awareness of contemporary violin- and bow-making by illustrating their origin and history in traditions passed from European craftsmen to American artisans, who now are among the crafts' greatest practitioners.

Exhibition highlights included, in addition to the Library's rare instruments, Thomas Jefferson's 1751 annotated copy of Francesco Geminiani's "The Art of Playing on the Violin" and a 1759 John Antes violin, considered the oldest extant American-made violin. Other featured instruments were the 1924 Carl Becker violin (Chicago); Simone Sacconi's 1936 violin (New York); and William Moennig's 1945 viola (Philadelphia), made for the legendary violist William Primrose. The exhibition also included the fine works of American bow makers Edward Tubbs, Frank Kovanda and Frank Callier.

A special program, "Players Meet Makers," was held for four hours on April 8 in the Great Hall of the Jefferson Building. (See story on page 110.) This casual event allowed members of the American Federation of Violin and Bow Makers to meet and interact with more than 4,000 visitors, many of them young musicians.

In addition to the symposium and exhibition, four concerts, which were all part of the Library's 80th anniversary concert season, paid special tribute to the violin and to the Library's own instruments. In an opening April 6 program, the Turtle Island String Quartet played arrangements of jazz great John Coltrane, featuring his classic "A Love Supreme."

On April 7 the Juilliard String Quartet performed Schubert's Quartet in A minor ("Rosamunde"), Beethoven's Opus 131 in C-sharp minor and the Washington premiere of contemporary Argentine composer Alejandro Viñao's "Loss and Silence."

Elmar Oliveira, the sole American to win the Gold Medal at the Tchaikovsky International Competition and the first violinist to garner the coveted Avery Fisher Prize, performed at the third program on April 8. Accompanied by pianist Robert Koenig, Oliveira treated the audience to sonatas by Aaron Copland and John Corigliano, variations and capriccio by Norman Dello Joio, and Jascha Heifetz's arrangement of "Three Preludes for Violin and Piano" by George Gershwin. In keeping with the spirit of the conference, Oliveira announced that he would play his entire program with American violins and American bows. Using a different violin and bow for each of the four segments of the program, he described the differences of each for the audience.

Marking the close of the exhibition on April 20, the final concert featured fiddle player Jay Ungar and guitarist Molly Mason, whose work was heard by millions as the theme of Ken Burns' PBS documentary "The Civil War." Together, Ungar and Mason performed medleys of traditional fiddle tunes and sentimental ballads from the traditions that formed the basis of American folk and country music. ◆

*Denise Gallo is acting assistant head of Reader Services in the Library's Music Division.*

Michael Zirkle Photography

**Shown here is a popular maple-backed Stradivari model violin.**

Michael Zirkle Photography

**Violin craftsmen, bow makers and musicians gather in the Great Hall of the Jefferson Building for a meeting of the minds during a "Players Meet Makers" event sponsored by the Library's Music Division and the American Federation of Violin and Bow Makers.**

# Players Meet Makers

## Violin Crafters and Musicians Converge in Great Hall

By ERIN ALLEN

A cacophony of musical sounds greeted visitors entering the Great Hall of the Thomas Jefferson Building on a cold, rainy Saturday afternoon. Although no concert was scheduled, the effect was that of musicians warming up before a performance, as string players bowed and fingered instruments created by members of the American Federation of Violin and Bow Makers.

The event, "Players Meet Makers," provided a delightful finale to the three-day symposium, "The American Violin: From Jefferson to Jazz," held at the Library April 6-8.

From table to table wandered master craftsmen, amateur and professional players and Library patrons, strung together by a love for beautiful instruments and music. The old masters, Stradivari, Amati and Guarneri, were present in spirit, inspiring discourse among those who make and play the modern, American-made instruments.

A common thread of the discussion was how the makers could craft instruments to meet the desires and needs of the players, many of them young musicians wanting affordable, durable instruments capable of producing big sounds to fill large spaces.

"As makers, our job is to help musicians—to provide an instrument that's easy to play and has an interesting sound," said Marilyn Wallis, who has been a federation member for the past year.

"It's a constant relationship between the player and maker," added Guy Harrison, also a freshman member of the federation.

During an earlier symposium session, "Toward a New Vision," violin expert James Han observed that the musical world of the 21st century is largely at odds with the "Golden Age," which today's makers often look to for inspiration. With larger concert halls, a generation gap in audiences and a wider scope of musical styles coupled with the realities of travel, cost and availability of materials, contemporary instruments need to be more than just replications of their 18th century counterparts. A resonant theme among players was instrument durability and portability. After all, the life of a professional musician is transient.

Pierre Moise, an aspiring federation member and novice maker, said players are also looking for a bigger sound with more intensity. "Instant gratification is also key," he added, "so we're looking into using synthetic materials, especially with the strings."

This meeting of mature, erudite minds belied the ages of many who came to see and try the work of American artisans. Comprising a large part of the boisterous crowd, young adults and teens were most often the ones "sampling" the strings. Twelve-year-old Nebraskan Emily Drechsler enjoyed a one-on-one with a cello made by federation member Pamela Anderson.

All photos Michael Zirkle Photography

"Both my mom and sister played the violin, and I liked the way it sounded—very expressive," said Drechsler, explaining her choice of an instrument to play with her hometown youth orchestra.

According to Jonathan Cooper, a seven-year veteran of the federation, to be a young player these days means having "more acceptable" styles of music to choose from and more affordable instruments on which to play.

"Today, the young are not limited to playing one kind of music," he said. "Many learn classical but then branch out.

"New, contemporary music has really taken off," Cooper continued. "Thirty years ago, when I started, there was a wall between different styles."

Drechsler cited the scores from "The Phantom of the Opera" and "The Lord of the Rings" as some of her favorite music. Both are contemporary works with striking similarities to 17th century Italian operas and the music of Richard Wagner.

"This emergence of young players is extraordinary for our future," said Cooper. "We're getting really great players younger and younger. They are playing as well as the professionals."

Considering the number of adept young players, variety of new music and modern makers, a sort of renaissance has emerged.

"In the past, there has seemed to be a prejudice against modern instruments and bows," said Chris Germaine, president of the federation. "The belief was 'the older the instrument, the sweeter the music.'"

"Today, our players are more open-minded and contemporary," he said, and they are willing to purchase high-quality instruments from today's skilled artisans. "That has definitely helped our market." ◆

*Erin Allen is a freelance writer in the Washington area.*

Michael Zirkle Photography

# Jefferson's Musical Legacy

## Library's Sponsor Also a Great Violin Aficionado

By DENISE GALLO

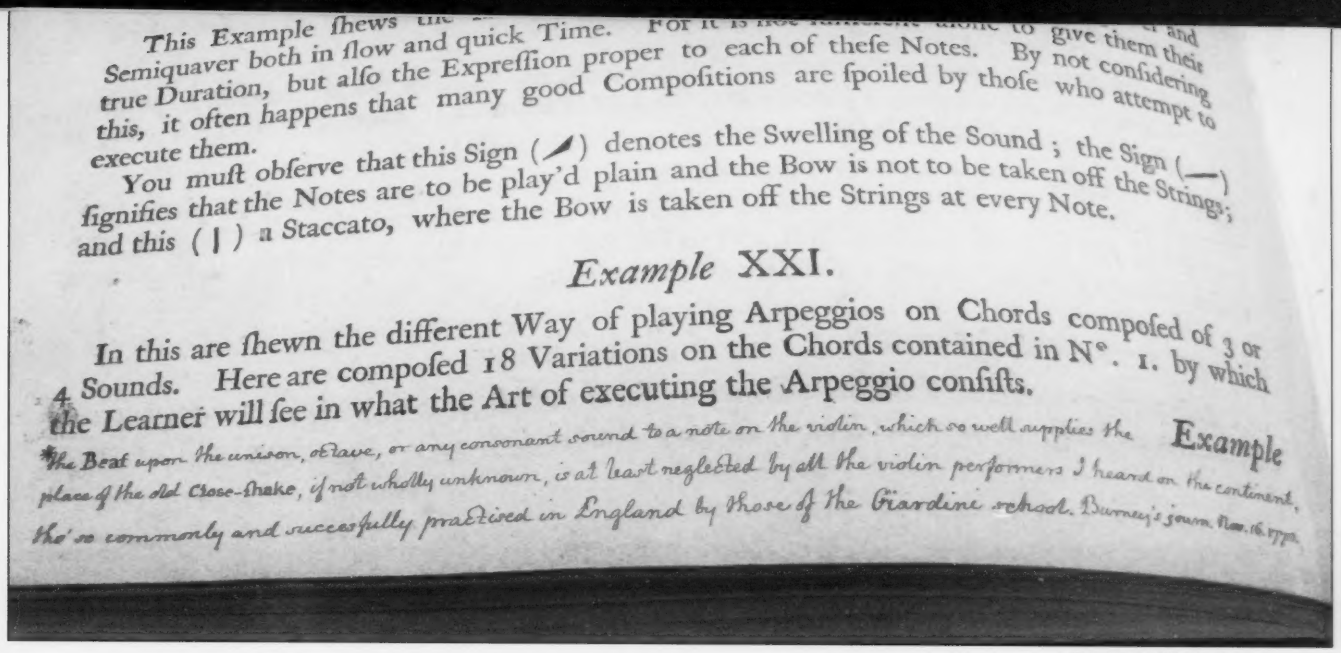
Before Thomas Jefferson sold his personal library of 6,487 volumes to the government in 1815 to "recommence" the function of the Congressional Library, the holdings of which had been burned by British forces during their occupation of Washington the previous year, the Library's music collections consisted of only a small number of musical compositions. The music-related works included in Jefferson's collection—to which the Library's Music Division traces its origins—consisted of 13 books about music literature, pedagogy and theory. Among these titles is an annotated copy of Francesco Geminiani's "The Art of Playing on the Violin" (1751).

Jefferson's annotation came from a book by Charles Burney, one of Geminiani's critics. A composer and musician of modest renown, Burney is best known as a commentator on the contemporary European musical scene. After traveling through Europe and listening to myriad performers and national styles, he recorded his findings in a journal that was eventually published in several works for which he is best remembered today: "The Present State of Music in France and Italy, or the Journal of a Tour Through Those Countries, Undertaken to Collect Materials for a General History of Music" (1771) and "The Present State of Music in Germany, the Netherlands and the United Provinces, or the Journal of a Tour Through These Countries, Undertaken to Collect Materials for a General History of Music" (1773).

In his 1771 publication, Burney engaged in a discussion of organs and their construction, maintaining that those built in England far surpassed the ones he had heard on the Continent. One effect, he noted, was the "swell," a device producing a gradual crescendo of sound that was, he wrote, "still utterly unknown" on organs in Italy. To this comment, Burney added the following footnote:

"It is the same with the Beat upon the unison, octave, or any consonant sound to a note on the violin, which so well supplies the place of the old close-shake; for this beautiful effect, if not wholly unknown, is at least neglected by all the violin performers that I heard on the continent, though so commonly and successfully practised [sic] in England by those of the Giardini school."

Less interested in Burney's discussion of English organs than he was in his comment on violin technique, Jefferson copied Burney's footnote almost verbatim in his personal copy of Geminiani's work: "the Beat upon the unison, octave, or any consonant sound to a note on the violin, which so well supplies the place of the old Close-Shake, if not wholly unknown, is at least neglected by all of the violin players I heard on the continent tho'so commonly and successfully practised in England by those of the Giardini school. Burney's journ. Nov. 16, 1770."



This Example ſhews the ... and Semiquaver both in ſlow and quick Time. For it is not ſufficient alone to give them their true Duration, but alſo the Expreſſion proper to each of theſe Notes. By not conſidering this, it often happens that many good Compoſitions are ſpoiled by thoſe who attempt to execute them.

You muſt obſerve that this Sign (◢) denotes the Swelling of the Sound ; the Sign (—) ſignifies that the Notes are to be play'd plain and the Bow is not to be taken off the Strings; and this ( | ) a Staccato, where the Bow is taken off the Strings at every Note.

*Example* XXI.

In this are ſhewn the different Way of playing Arpeggios on Chords compoſed of 3 or 4 Sounds. Here are compoſed 18 Variations on the Chords contained in N°. 1. by which the Learner will ſee in what the Art of executing the Arpeggio conſiſts.

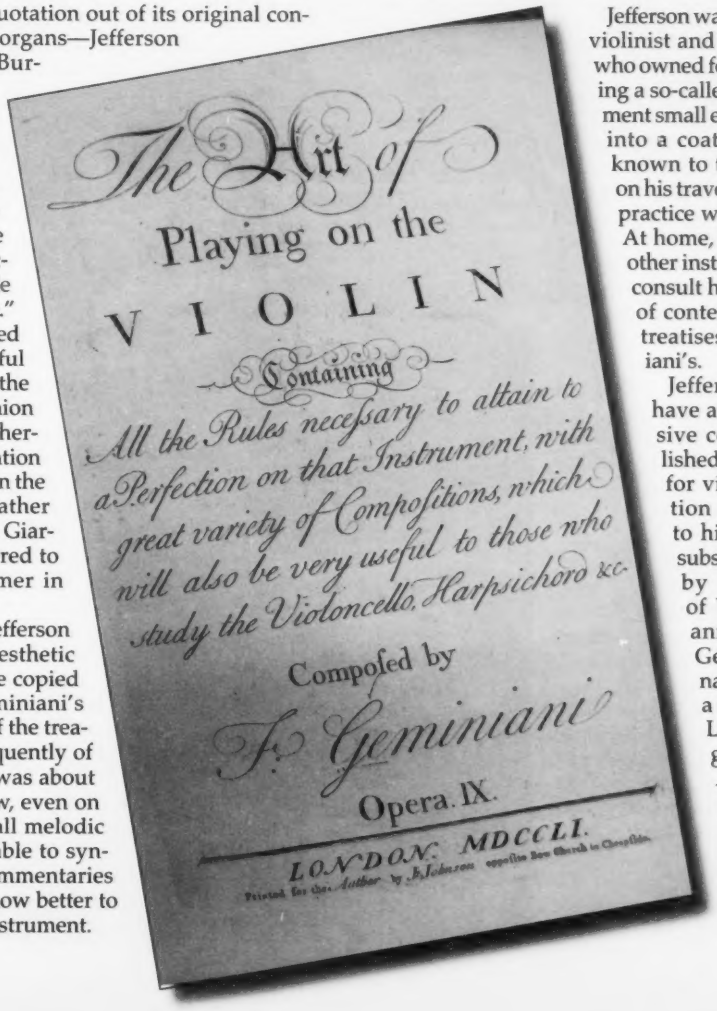
*The Beat upon the unison, octave, or any consonant sound to a note on the violin, which so well supplies the* **Example** *place of the old Close-Shake, if not wholly unknown, is at least neglected by all the violin performers I heard on the continent, tho' so commonly and successfully practiced in England by those of the Giardini school. Burney's journ. Nov. 16. 1770.*

Photos this page Keisha Manderson

**Opposite, a bust of the sage of Monticello with a violin made by John Antes and Antes' "Three Trios, Opus 3." Above, Jefferson made careful annotations to his copy of Francesco Geminiani's "The Art of Playing on the Violin" (cover page below), which came to the Library with the rest of his book collection in 1815.**

Although taking the quotation out of its original context—a commentary on organs—Jefferson nonetheless connected Burney's ideas about the effect of the swell's crescendo with Geminiani's instructions for producing a "close shake (left-hand vibrato)." Geminiani counseled that the close shake was so effective that "it should be made use of as often as possible." Although Burney concurred that it produced a "beautiful effect," he suggested that the ornament was out of fashion by terming it "old." Furthermore, he skirted any mention of Geminiani's influence in the area of violin playing, rather citing the younger Felice Giardini, whom Burney referred to as the "greatest performer in Europe."

It seems unlikely that Jefferson was taking sides in an aesthetic debate simply because he copied the words of one of Geminiani's detractors into his copy of the treatise. Rather it speaks eloquently of how well read Jefferson was about musical matters, and how, even on a point as refined as small melodic embellishment, he was able to synthesize two disparate commentaries in order to contemplate how better to perform on his favorite instrument.


The Art of
Playing on the
VIOLIN
Containing
All the Rules neceſsary to attain to a Perfection on that Inſtrument, with great variety of Compoſitions, which will also be very uſeful to those who ſtudy the Violoncello, Harpſichord &c.
Compoſed by
F. Geminiani
Opera IX.
LONDON. MDCCLI.

Jefferson was an accomplished violinist and music aficionado who owned four violins, including a so-called "kit," an instrument small enough to fit neatly into a coat pocket. He was known to take his kit along on his travels so that he could practice when he was away. At home, he could play his other instruments as well as consult his personal copies of contemporary musical treatises such as Geminiani's.

Jefferson is known to have amassed an extensive collection of published music, primarily for violin. This collection was bequeathed to his heirs, and was subsequently acquired by the University of Virginia. But his annotated copy of Geminiani's seminal treatise remains a treasure of the Library of Congress. ◆

*Denise Gallo is acting assistant head of Reader Services in the Library's Music Division.*

# Musical Treasures

## The Cremonese Collection of Stringed Instruments

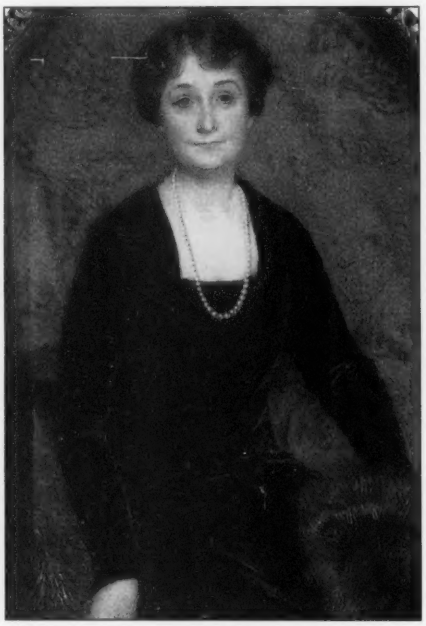
By KEVIN LAVINE

The Library of Congress Music Division is fortunate to have enjoyed a long tradition of patronage from several far-sighted individuals whose bequests continue to complement the division's activities and collections. Among these individuals are Elizabeth Sprague Coolidge (1864-1953) and Gertrude Clarke Whittall (1867-1965), two extraordinary American women whose generosity toward the Library's Music Division has had a profound influence on the history of music in the United States and laid the cornerstone for all subsequent musical philanthropy in the Library.

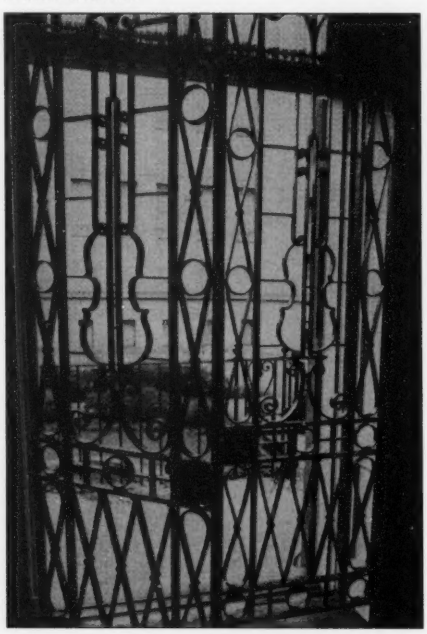
The unprecedented gift in 1925 by Mrs. Coolidge provided for the construction of a chamber music hall (the Coolidge Auditorium) at the Library of Congress, the commissioning of new musical works and the establishment of a free public concert series.

Following the standards set by Mrs. Coolidge's generosity, in the mid 1930s Mrs. Whittall donated five stringed instruments to the Library made by famed Cremonese master Antonio Stradivari: the "Castelbarco" cello (1697), the "Cassavetti" viola (1727) and three violins, the "Ward" (1700), the "Castelbarco" (1699) and the "Betts" (1704), all named for former owners. (A gift of five bows by distinguished French bowmaker François Tourte accompanied these instruments).

Mrs. Whittall's choice of a library to receive these instruments, not a museum, assured that the instruments would not become mere relics, but would be played from time to time as they were intended. To that end, she established the Whittall Foundation, an endowment to maintain these instruments through their use in Library concerts. The endowment also provided for the construction of a climate-controlled Stradivari sanctuary adjoining the Coolidge Auditorium to house these instruments. Known as the Whittall Pavilion, the room was designed with furnishings from Mrs. Whittall's home along with other custom-made furniture specifically purchased for it and ornamented by iron grillwork with a violin motif. Completed in 1939, it was formally introduced to the public with a concert of violin and piano sonatas performed by Adolph Busch and Rudolph Serkin.



This painted miniature of Library benefactor Gertrude Clark Whittall was painted by Laura Hills. The wrought iron gates in the Whittall Pavilion feature a violin theme.



Of the five Stradivari instruments collectively known as the Cremonese Collection, perhaps none is held in higher esteem than the "Betts" violin. Created in 1704 by master violin maker Antonio Stradivari (1644-1737), the Betts violin dates from the Stradivari's so-called "Golden Period" (1700-24), when the master's artistry, skill and innovations in construction and design are universally acknowledged to have attained their highest level of refinement. In addition to his astonishing accomplishments, unsurpassed even after three centuries, Stradivari's technical innovations endowed the violin with an unprecedented flexibility and agility that allowed it to adapt to new musical styles, thereby leading to the creation of a performance tradition and body of music repertoire for the instrument, and assuring its survival for more than three centuries.

Referring to the Cremonese Collection in her first and only radio broadcast, on Dec. 18, 1937, at a series of chamber concerts presented to commemorate the bicentennial of Stradivari's death, Mrs. Whittall said, "This collection of instruments ... belong to every one of you, for they are given to our government to hold and protect forever. ... They may be heard in concerts held in the Library, and through the medium of the radio, by an even larger audience. If the appreciation and enjoyment of music in America will be advanced thereby, the purpose of my gift will have been fulfilled." ◆

*Kevin LaVine is a senior music specialist and reference librarian in the Library's Music Division. Carol Lynn Ward-Bamford, the Library's curator of musical instruments, contributed to this story.*

Michael Zirkle Photography

**The Library's Cremonese Collection features five stringed instruments made by Antonio Stradivari.**

**Author Toby Faber discussed his new book, "Stradivari's Genius," during the Library's violin symposium. The Library's Betts violin is pictured on the cover.**

# Promoting Lifelong Literacy

## *Library Partners with Ad Council, Disney, Walden Media*

By GAIL FINEBERG

"Books Open Doors," a new national literacy campaign launched on April 4, links images from the popular Disney and Walden Media film version of the C.S. Lewis children's classic "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe" to the Library's Web site and the joys of reading.

Web site, which, with several special features and a new "Lifelong Literacy" page (**www.loc.gov/literacy/**) is designed to stimulate the interest and imagination of prospective young readers, particularly those in grades four through six. The aim is to hook them on reading and learning for life.

The new PSAs also are crafted to appeal to parents as well as to

our new partners at Disney will help us fulfill our goal of promoting lifelong literacy," said Librarian of Congress James H. Billington. "This effort joins our successful National Book Festival, National Library Service for the Blind and Physically Handicapped, Center for the Book, Poet Laureate program and popular Web sites in promoting the joy of reading."

"Narnia" images courtesy Walt Disney Co. and Walden Media

**Aslan the Lion, the guardian of Narnia, supports literacy and reading—particularly his story in "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe."**

The campaign, which encourages children and their families to expand their horizons by reading and imagining, thinking and learning, coincided with Literacy Awareness Week, April 3- 7.

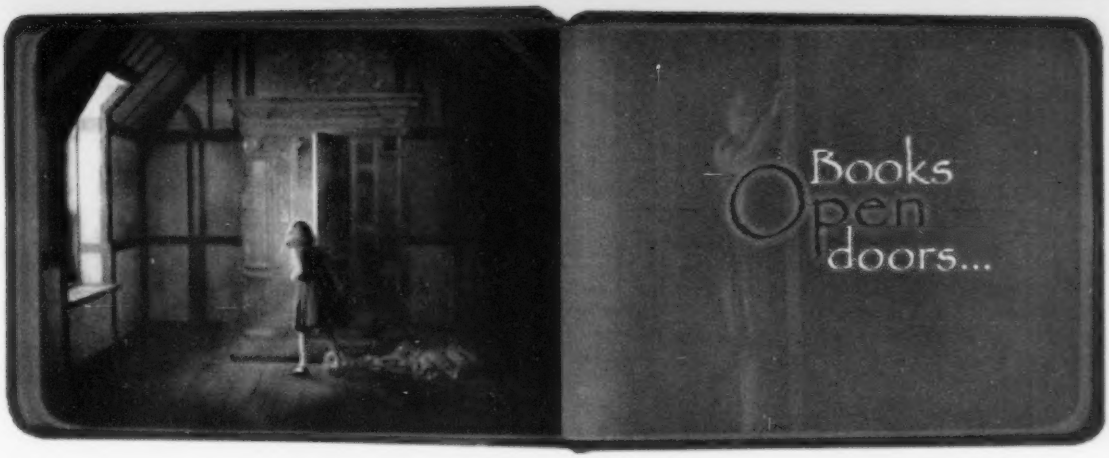
The Library, the Advertising Council and the Walt Disney Co. began their collaborative national literacy promotion with a multimedia blitz on April 4. On that day, public service announcements (PSAs) were distributed nationwide to television and radio stations, as well as magazines and newspapers, and Buena Vista Home Entertainment (Disney's sales and distribution division) released its DVD of the movie, which opened in U.S. theaters to huge crowds on Dec. 9, 2005. The PSAs contain a promotion for the Library's children, with the goal of inducing entire families to discover how reading words on a page can fire the imagination, as can listening to music, visiting a museum—or exploring a quality educational Web site, such as **www.loc.gov**.

While Disney's phantasmagorical scenes from one of Lewis's chronicles, "The Lion, the Witch and the Wardrobe," stream by, the audio message of one PSA is: "When you open a book, you can explore new lands, meet new friends and discover new adventures. There are amazing possibilities when you open your mind to reading. Log onto the Library of Congress Web site and let the journey begin."

"This new initiative with our longtime partners at the Ad Council and

"We are excited to continue our partnership with the Library of Congress and join with Disney in this engaging and important campaign," said Peggy Conlon, president and CEO of the Advertising Council. "The Ad Council is committed to ensuring that all children have the opportunity to achieve their full potential. These PSAs will show children that literacy, in all its forms, will open countless doors and enrich their lives in so many ways."

Public affairs specialist John Sayers, manager of this project, recounted the Library's partnership with the Ad Council, which began in November 2000 with a series of clever PSAs that encouraged children and their families to learn more about history—and to have fun in the process—by visiting




the Library's Web site. As the result of the Ad Council's effort on behalf of the Library, the media have donated $192 million in free advertising for the council's PSA campaign.

"The Ad Council developed a series of free television, radio and print ads to encourage children and adults to learn about U.S. history, and that drove traffic to our Web site," Sayers said.

"Through that first campaign, we developed the 'America's Library' Web site, the Library's first to target children specifically, and the 'Wise Guide to loc.gov,' the monthly Web magazine that highlights interesting stories from our online collections," Sayers said.

With the conclusion of that first five-year campaign, he said, "the Ad Council came back and wanted to do another five-year campaign with us. This time, however, we both saw the need to shift the focus to reading—to increase literacy among children and to engage their parents in this effort."

There was data showing need for a national literacy campaign. According to the National Institute for Literacy, success in school and life starts with literacy. When children become good readers in the early grades, they are more likely to become better learners throughout their school years and beyond. However, a U.S. Department of Education study found that from 1983 ato 1999, more than 10 million Americans reached the 12th grade without having learned to read at a "basic" level, and research shows this trend begins much earlier in life. Results from the 2005 National Assessment of Educational Progress Reading Test found that 36 percent of American fourth-graders read below the "basic" level. In addition, the NAEP Reading Test showed that, although 45 percent of U.S. fourth-graders say they read for fun daily, only 19 percent of eighth-graders read for fun every day.

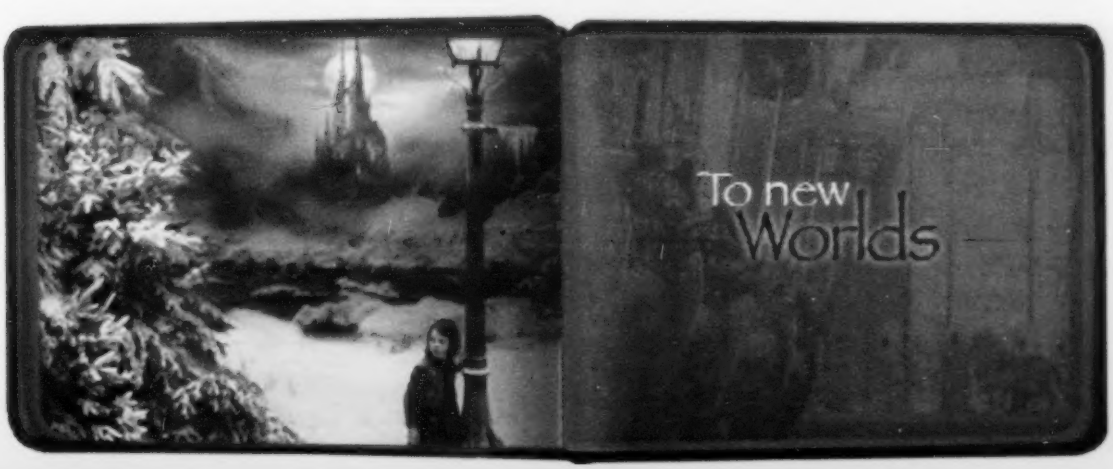
The Ad Council's interest in promoting literacy suited the Library. "We have always been an advocate of reading and literacy, particularly through our Center for the Book and its nationwide network of affiliates and partners as well as through our National Book Festival," Sayers said.

"Coincidentally, about the time we agreed that literacy would be our new campaign, the Walt Disney Co. offered the use of its 'Narnia' DVD images to the Ad Council for the creation of PSAs to promote literacy," Sayers said. He explained that Disney's involvement in promoting government campaigns was not new. In the past, Disney had allowed "Bambi" DVD images to be used for a U.S. Forest Service fire-prevention campaign with Smokey the Bear (an Ad Council invention) and "Cinderella" DVD images to help the Department of Transportation promote the use of car seats and boosters to keep children safe.

The PSAs and the DVDs would promote the Library and literacy by tying the movie back to the C.S. Lewis book and, by extension, to reading and the Library. "We all thought this would be a good fit, so we were able to work quickly to bring Disney in and take advantage of what they do best: create magic," Sayers said.

"Although this is a very important launch, this is the start of a much broader campaign to promote literacy among children and families. In the next few months, with the strong participation of our internal outreach groups and our external literacy partners, we intend to create a much more robust online resource to encourage reading from an early age," Sayers said. "And we'll work with the Ad Council to develop an extensive promotional effort to bring awareness of this matter to the general public and to bring them to the Library for help in generating a love of reading for all ages." ◆

*Gail Fineberg is the editor of the Gazette, the Library's staff newspaper.*



# National Recording Registry Grows

## *Librarian Announces New Entries to Sound Treasury*

By GAIL FINEBERG

The elegant Members' Room of the Jefferson Building buzzed with excitement on April 11 as some 20 members of the press gathered with cameras and notebooks to capture the announcement by the Librarian of Congress of 50 sound recordings named to the 2005 National Recording Registry.

Michaela McNichol

Celebrities connected with sound recordings named to the 2005 National Recording Registry are, from left, Peter Bergman and Phil Proctor from the Firesign Theatre; Robert Hendrix, cousin of guitar legend Jimi Hendrix; Martha Reeves of Martha and the Vandellas; Librarian James H. Billington, who announced the registry additions in the Members' Room on April 11; and David Ossman of the Firesign Theatre.

The purpose of the registry is to draw attention to the National Recording Preservation Act of 2000, which promotes and supports audio preservation. The registry celebrates the richness and variety of the nation's audio legacy and emphasizes the importance of preserving that legacy for future generations.

The Librarian is required by the act to select registry recordings that are "culturally, historically, or aesthetically significant" and at least 10 years old.

In announcing additions to the registry, Librarian of Congress James H. Billington said, "The National Recording Registry represents a stunning array of the diversity, humanity and creativity found in our sound heritage—nothing less than a flood of noise and sound pulsating into the American bloodstream."

Those sounds selected for the fourth annual round of additions to the registry ranged from the only published recording of grand opera star Edouard de Reszke singing "Canzone del Porter" from "Martha (von Flotow)" in 1903 to "Daydream Nation," recorded in 1988 by Sonic Youth, described as a New Wave group "renowned for a glorious form of noise-based chaos."

The press response was enthusiastic, with radio stations playing the selected recordings, newspapers from Seattle to London carrying the story and television stations broadcasting coverage of the event, or as in the case of the NewsHour with Jim Lehrer, interviewing the Librarian.

The Pitchfork Daily Music News, a Web site devoted to a discussion of music, noted the Sonic Youth induction to the registry and distinguished registry additions in the past, and then quoted the descriptive paragraph about the group, posted on the Library's Web site.

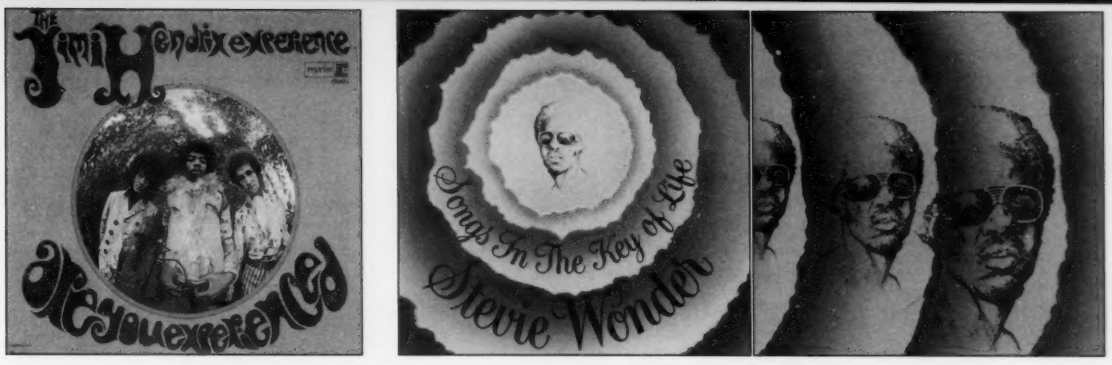
"Dude! The Library of Congress wrote that! The Library of [expletive] Congress! Do we live in a great country or what?" Pitchfork reported on its Web site the next day.

Other recordings named to the registry included Mamie Smith singing "Crazy Blues" in 1920; Calvin Coolidge delivering his inaugural address on March 4, 1925; the first official transatlantic telephone conversation on Jan. 7, 1927, and Clem McCarthy announcing the boxing rematch of Joe Louis and Max Schmeling on June 22, 1938.

The registry even will preserve a 1972 recording of an old foghorn in Kewaunee, Wis.

The Modesto High School Band played Beethoven's Egmont Overture, Op. 84, in a 1930 recording marked for preservation. Orson

Jazz & Blues performer Mamie Smith




Classic albums: Jimi Hendrix's "Are You Experienced?," and Stevie Wonder's "Songs in the Key of Life"

Welles narrated Archibald MacLeish's "Fall of the City," recorded in 1937. Other voices to be preserved for all time are Studs Terkel interviewing James Baldwin on Sept. 29, 1962, and William Faulkner addressing the West Point Military Academy in 1962.

Other names added to the registry include Bob Hope, Nat "King" Cole, Fred Allen, Mahalia Jackson, Fats Domino, Jerry Lee Lewis, Dave Brubeck, B.B. King, the Nitty Gritty Dirt Band and Stevie Wonder.

Billington introduced Martha Reeves, lead singer for the classic Motown group Martha and the Vandellas, whose "Dancing in the Street" entered the registry. Robert Hendrix took a bow for his cousin Jimi Hendrix, whose 1967 recording of "Are You Experienced?" was selected. And Peter Bergman, David Ossman and Phil Proctor with the Firesign Theatre dramatized some lines from their 1970 recording of "Don't Crush That Dwarf, Hand Me the Pliers."

Two Library staff members opened the event with news of an important acquisition and discussion of a rare, 16-inch lacquer disc recording of saxophonist Lester Young in a 1940 jam session.

Michael Taft, head of the American Folklife Center's Archive of Folk Culture at the Library, announced the center's recent acquisition of 31 rare, mint-condition test pressings of Robert Johnson's music, recorded between 1936 and 1937. (See story on page 124.)

Gene DeAnna, head of the Recorded Sound Section of the Library's Motion Picture, Broadcasting and Recorded Sound Division (MBRS), told the story of Library staff members finding the unknown recording of saxophonist Young in a jam session while they were doing the ordinary work of the Library—processing a new collection and preparing it for preservation. (See story on page 122.)

Gregory Lukow, MBRS chief, introduced members of the National Recording Preservation Board in attendance, which advises the Librarian on selections for the National Recording Registry and preservation planning issues.

Lukow reviewed briefly the Library's audio preservation program, which over a 40-year period has reformatted for preservation tens of thousands of recordings that otherwise might have been lost. He also noted the audio preservation work of many other archives, whose holdings were among those added to the national registry this year.

Lukow discussed briefly a national plan for the preservation of recorded sound and announced that Rob Bamberger, host of the local radio program "Hot Jazz Saturday Night" and a specialist in energy policy in the Library's Congressional Research Service, will help MBRS prepare the plan.

As building blocks for the plan, Lukow said, the Library and the National Recording Preservation Board have released three recent studies. One, "Survey of Reissues of U.S. Recordings" by Tim Brooks, showed that more than 85 percent of American recordings are still protected by copyright and are not available to the public. (See story in January 2006 issue of the Library of Congress Information Bulletin and **www.clir.org/PUBS/reports/pub133/contents.html**).

The second study, an examination of copyright law by Columbia University legal scholar June Besek, addresses what libraries and archives may do legally to preserve pre-1972 commercial sound recordings and make them accessible for research. (See story in March 2006 issue of the Library of Congress Information Bulletin and **www.clir.org/PUBS/reports/pub135/contents.html**).

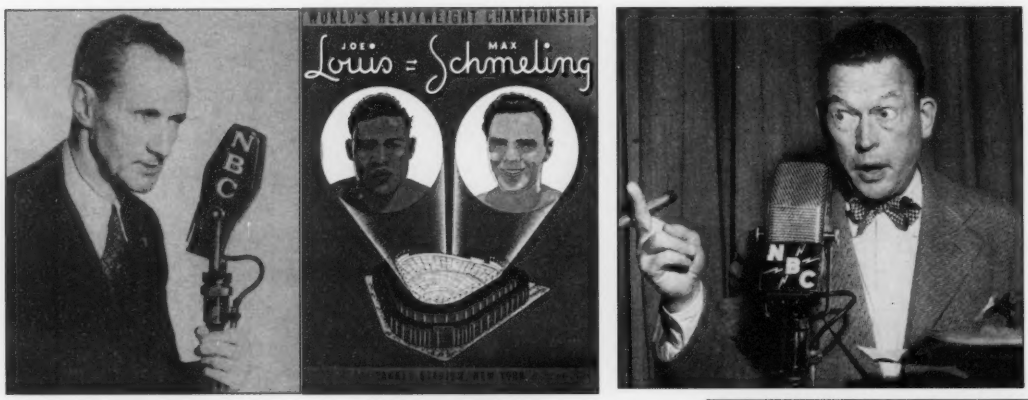
The third study summarizes proceedings from an Engineering Roundtable that assessed standards and best practices for preserving sound recordings. (See story on page 125 and **www.clir.org/pubs/reports/pub137/contents.html**) ◆

*Gail Fineberg is the editor of the Gazette, the Library's staff newspaper.*

From left: music legend B.B. King holding his beloved 'Lucille', Martha Reeves and Count Basie

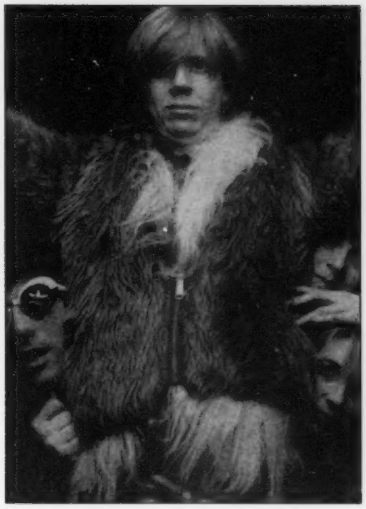
## 2005 National Recording Registry

Following are the list of sound recordings in the 2005 National Recording Registry, in chronological order. Descriptive paragraphs may be viewed in a news release at **www.loc.gov/today/pr/2006/06-083.html**. The Library is accepting nominations for the 2006 National Recording Registry at the National Recording Preservation Board Web site, **www.loc.gov/nrpb/.**




2005 National Recording Registry inductees from left to right: announcer Clem McCarthy, Fred Allen, Bob Hope with troops, Nat King Cole and Orson Welles

1. "Canzone del Porter" from "Martha (von Flotow)," Edouard de Reszke (1903)
2. "Listen to the Lambs," Hampton Quartette; transcribed by Natalie Curtis Burlin (1917)
3. "Over There," Nora Bayes (1917)
4. "Crazy Blues," Mamie Smith (1920)
5. "My Man" and "Second Hand Rose," Fanny Brice (1921)
6. "Ory's Creole Trombone," Kid Ory (June 1922)
7. Inauguration of Calvin Coolidge (March 4, 1925)
8. "Tanec pid werbamy/Dance Under the Willows," Pawlo Huemiuk (1926)
9. "Singin' the Blues," Frankie Trumbauer and his Orchestra with Bix Beiderbecke (1927)
10. First official transatlantic telephone conversation (Jan. 7, 1927)
11. "El Manisero" ("The Peanut Vendor"), Rita Montaner, vocal with orchestra (1927); "El Manisero," Don Azpiazu and his Havana Casino Orchestra (1930)
12. Light's Golden Jubilee Celebration (Oct. 21, 1929)
13. Beethoven's Egmont Overture, Op. 84, Modesto High School Band (1930)
14. "Show Boat," Helen Morgan, Paul Robeson, James Melton and others; Victor Young, conductor; Louis Alter, piano (1932)
15. "Wabash Cannonball," Roy Acuff (1936)
16. "One o'Clock Jump," Count Basie and his Orchestra (1937)
17. Archibald MacLeish's "Fall of the City," Orson Welles, narrator, Burgess Meredith, Paul Stewart (April 11, 1937)
18. "The Adventures of Robin Hood" radio broadcast of May 11, 1938
19. Joe Louis-Max Schmeling fight, Clem McCarthy, announcer (June 22,1938)
20. "John the Revelator," Golden Gate Quartet (1938)
21. "Adagio for Strings," Arturo Toscanini, conductor; NBC Symphony (1938)
22. "Command Performance" show No.21, Bob Hope, master of ceremonies (July 7, 1942)
23. "Straighten Up and Fly Right," Nat "King" Cole (1943)
24. "The Fred Allen Show"(radio



**Musical luminaries (from left to right) Mahalia Jackson, Buddy Holly & the Crickets, Lester Young, band Sonic Youth, Fats Domino and Jerry Lee Lewis were also included in the 2005 National Recording Registry.**

broadcast of Oct. 7, 1945)
25. "Jole Blon," Harry Choates (1946)
26. "Tubby the Tuba," Paul Tripp (words) & George Kleinsinger (music) (1946)
27. "Move on up a Little Higher," Mahalia Jackson (1948)
28. "Anthology of American Folk Music," edited by Harry Smith (1952)
29. "Schooner Bradley," performed by Pat Bonner (??1952-60)
30. "Damnation of Faust," Boston Symphony Orchestra with the Harvard Glee Club and Radcliffe Choral Society (1954)
31. "Blueberry Hill," Fats Domino (1956)
32. "Variations for Orchestra," Louisville Orchestra (1956)
33. "Whole Lotta Shakin' Goin' On," Jerry Lee Lewis (1957)
34. "That'll Be the Day," The Crickets (1957)
35. "Poeme Electronique," Edgard Varese (1958)
36. "Time Out," The Dave Brubeck Quartet (1959)
37. Studs Terkel interview with James Baldwin (Sept. 29, 1962)
38. William Faulkner address at West Point Military Academy (1962)
39. "Dancing in the Street," Martha and the Vandellas (1964)
40. "Live at the Regal," B.B. King (1965)
41. "Are You Experienced?" Jimi Hendrix Exerience (1967)
42. "We're Only in It for the Money," Frank Zappa and the Mothers of Invention (1968)
43. "Switched-On Bach," Wendy Carlos (1968)
44. "Oh Happy Day," Edwin Hawkins Singers (1969)
45. "Don't Crush That Dwarf, Hand Me the Pliers," Firesign Theatre (1970)
46. "The Revolution Will Not Be Televised," Gil Scott-Heron (1970)
47. "Will the Circle Be Unbroken," Nitty Gritty Dirt Band (1972)
48. The old foghorn, Kewaunee, Wis., recorded by James A. Lipsky (1972)
49. "Songs in the Key of Life," Stevie Wonder (1976)
50. "Daydream Nation," Sonic Youth (1988)

# Lester Young Disc Unearthed

## *Search Turns Up Rare Jazz Recording Among 1940s Discs*

By GAIL FINEBERG

The story of how the Library found a rare Dec. 29, 1940, lacquer disc recording of one of the premier saxophonists of all time and the first "jazz hipster," Lester Young, illustrates how research and discovery in one Library collection can lead to another collection with surprising results.

The existence of this previously unknown jazz recording, mysteriously labeled "Jam Session, December 29, 1940," was revealed on April 11 before some 20 reporters and press cameras gathered in the Members' Room of the Jefferson Building for the Librarian's announcement of the fourth annual National Recording Registry. (See story on page 118.)

Gene DeAnna, head of the Recorded Sound Section in the Motion Picture, Broadcasting and Recorded Sound Division (MBRS), told, "the rest of the story" behind the story, tracing the Young discovery to MBRS cataloger Arlene Balkansky's research, during the late 1990s, in the Library's Margaret Mead Collection, which, in several different formats, resides in various Library divisions.

Balkansky was searching for information about a silent film that was made by writer and folklorist Zora Neale Hurston and anthropologist Jane Belo as part of their study of religious ceremonies in a rural African American community in Beaufort, S.C. They had filmed services in the Commandment Keeper Church in May 1940, in Beaufort.

Among Mead's papers Balkansky found letters to Mead and Belo from one Norman Chalfin, who mentioned audio recordings he had made part of the Hurston Beaufort expedition. Balkansky tracked Chalfin to Pasadena, Calif., located him with a call to telephone information service for Pasadena and within three minutes was talking to him. Chalfin acknowledged that he was the audio technician who had accompanied Hurston and Belo to South Carolina to record the music, religion and language of a people before their heritage and culture were lost to history. Chalfin told Balkansky he still had his Hurston sound recordings, among others dating from the 1940s, made while he was pursuing a career as a professional audio engineer. Eventually, his entire collection of 150 16-inch lacquer discs came to the Library in 2002, as the Norman and Ethel Chalfin Collection.

While going through these discs to catalog them and prepare them for preservation, DeAnna said, MBRS researchers found not only the Beaufort church recordings but also a disc with a recording on one side of Arturo Toscanini conducting the NBC Symphony in a performance of Beethoven's "Missa Solemnis." The Beethoven label had been scratched out on the other side, which had been left blank, and someone had written "Jam Session, December 29, 1940."

"The outer sleeve had some pencil marks showing first names that would be of great interest to jazz aficionados—Doc, J.C., Shad and, most intriguing, L. Young," DeAnna recalled.

"When our audio engineer Larry Appelbaum cued the disc, we were delighted to find a jam session featuring Lester Young leading a small band in an unidentified club," DeAnna said. Accompanying Young were trumpeter Shad Collins, drummer Doc West, trombonist J.C. Higginbotham and pianist Sammy Price.

The jam session recording lasted about 30 minutes and filled the backside of the Toscanini recording, probably made of a broadcast, and one side each of two additional 16-inch discs.

Young made this recording in his prime, not long after he had left the Count Basie Band, with which he had been the featured sax soloist, and sometime before he entered the Army at a time that began a downward spiral in his health and career.

Of this recording, Loren Schoenberg, executive director of the Jazz Museum in Harlem, said: "Yes, this was Lester's absolute zenith, and there is precious little extant from this period. Imagine a new Shakespearean sonnet, a Chopin nocturne or a Hemingway short story—that's what we have here, an American master, a true iconoclast, at his very best."

Michaela McNichol

Gene DeAnna, head of the Recorded Sound Section, Motion Picture, Broadcasting and Recorded Sound Division, displays the 16-inch lacquer disc labeled "Jam Session, December 29, 1940," which is a never-released original recording of saxophonist Lester Young and a band improvising in an unknown nightclub. Acquired in 2002 with 149 other lacquer discs recorded during the '40s, the recording illustrates the gems that can be unearthed in the Library's collections during routine processing and preservation.

Engineer and jazz expert Appelbaum described Young as "the first cool-jazz musician" who coined phrases adopted by jazz musicians at the time and gave blues singer Billie Holiday her nickname, Lady Day. The 1986 film "'Round Midnight" featured a main character based on the life and music of both Lester Young and Dexter Gordon.

"Lester Young was the link between the swing sound of Coleman Hawkins and the bebop of Charlie Parker," according to Appelbaum. "He invented a new style, his own saxophone language. The way he played then is now the standard repertoire among sax players of today."

DeAnna compared the Lester Young recording with that of a Carnegie Hall concert recording that Appelbaum had discovered while listening to a Voice of America tape selected for preservation at the Library. Announced at last year's National Recording Registry event as a recent discovery, this rare recording of Thelonious Monk in concert with John Coltrane at Carnegie Hall was made on Nov. 29, 1957. "You can imagine that audience, in formal dress, listening quietly and applauding politely. Even though they played with improvisations, the Monk quartet obviously had practiced; it was a tight performance," DeAnna said.

By way of contrast, Chalfin made his three-disc recording of Young and the others at a noisy nightclub, which some speculate was the Village Vanguard in New York City. While club guests smoked, drank, chatted and probably danced, Young and his group, were "loose," improvising on standards such as "Royal Garden Blues," and the listener can hear Young creating new sounds that were to influence the next generation of jazz musicians. Heard in the Chalfin recording is a club announcement that "the chili con carne is ready."

A CD of the Monk recording, titled "Thelonious Monk Quartet with John Coltrane at Carnegie Hall," was a top-selling jazz recording in 2005.

DeAnna said no one has come forward yet to release and market the Lester Young recording, but the Library will make a digital master to preserve the sounds from the fragile lacquer discs. The entire Chalfin collection is a leading candidate for preservation in digital format, and the Young recording, "in our priority for preservation, is at the top," DeAnna said.

The electronic transcription technology that Chalfin used to make field recordings in the 1940s was the most advanced at that time. Amplifying sound to literally "cut" grooves in lacquer-covered discs was the next step up from acoustical recordings made with wax discs. According to DeAnna, the Germans invented magnetic tape technology during World War II, but the Americans had not yet acquired tapes as a recording medium in 1940.

When Chalfin took his "portable" recording equipment to South Carolina, he had to string electrical wire 600 feet from a barn to the Commandment Keeper Church, which had no electricity, DeAnna said.

"Thank goodness, these discs were aluminum-based, coated with a thin layer of lacquer. After the war started and aluminum became scarce, transcription discs were made of glass and covered with a layer of lacquer that peeled easily," DeAnna said. The Chalfin discs are in danger of peeling, too, if they are not maintained in cool, dry conditions.

The next step is to make a digital master directly from the lacquer discs. However, noise and vibrations from recent construction projects at the Library's Madison Building have made it nearly impossible to record analog discs at preservation quality, so this digital-preservation project may have to wait until a state-of-the-art digital preservation laboratory opens at the National Audio-Visual Conservation Center in Culpeper, Va., sometime next year.

MBRS preservationists also are in the slow, painstaking process of restoring the Hurston film and trying to synch the sounds captured by Chalfin's recordings with the action in the film. Both the film and three Chalfin discs are cataloged and awaiting discovery and use by scholars. ◆

*Gail Fineberg is editor of the Gazette, the Library's staff newsletter.*

# Robert Johnson Pressings Acquired

## *Folklife Center Receives Classic Blues Recordings*

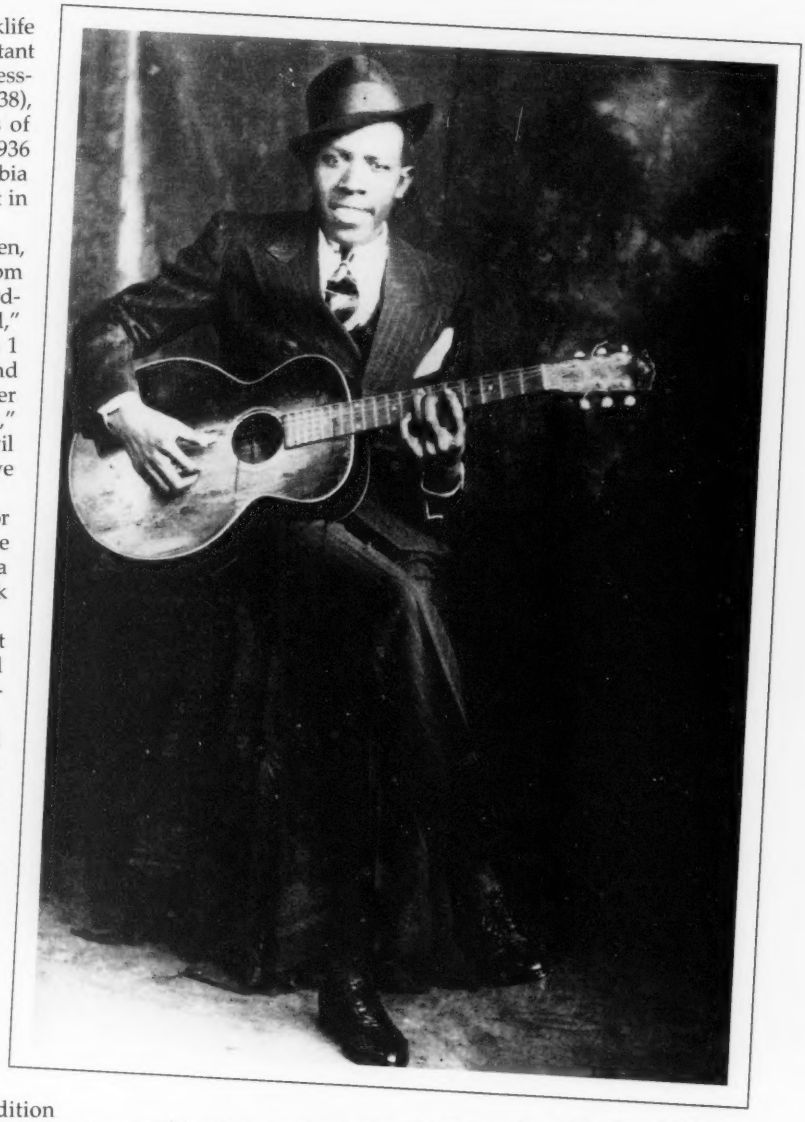
The Library of Congress' American Folklife Center has recently acquired an important collection of rare, mint-condition test-pressing recordings of Robert Johnson (1911-1938), one of the most influential composers of blues music. Johnson was recorded in 1936 and 1937 by traveling units of the Columbia (then ARC/Brunswick) Record Co., first in San Antonio and then in Dallas.

Donated by blues enthusiast Tom Jacobsen, the collection contains 186 one-sided, 78-rpm test pressings, including 25 Johnson recordings of the songs "Ramblin' on My Mind," "When You Got a Good Friend" (takes 1 and 2), "Phonograph Blues" (takes 1 and 2), "32-20 Blues," "If I Had Possession Over Judgment Day," "Little Queen of Spades," "Drunken Hearted Man," "Me and the Devil Blues," "Stop Breakin' Down Blues," "Love in Vain" and "Milkcow's Calf Blues."

These pressings were originally made for Columbia producer Frank Driggs in the late 1950s or very early 1960s, when Columbia was considering the reissue of some of its back catalog of country and blues recordings.

Shortly afterward, Columbia and almost all other record companies abandoned their old stamping equipment, thus halting the production of such test pressings.

From these recordings, Driggs produced the first reissue anthology of Johnson's recordings, "King of the Delta Blues," in 1961—an LP that proved to be the most influential blues album for modern popular groups, including the Rolling Stones, Cream and Led Zeppelin. Johnson's recorded repertoire consisted of only 29 songs, which he produced in 1936 and 1937, five of which were never issued during his short lifetime.



After master copies of a field-recorded song were sent to the record company's factory, metal copies were created and then "stamped" onto shellac discs for commercial release. Occasionally, in addition to the mass production of the record, companies stamped just one copy for internal use by their staff, and these single stampings were known as test pressings. These pressings of a commercial 78-rpm are rare items because, in many cases, they are the only extant copy or the clearest copy.

The Library's acquisition also contains Driggs' correspondence with Don Law, who recorded Johnson for Columbia and was able to give a first-person account of these recording sessions.

Other test pressings in the collection include recordings by blues and gospel artists Leroy Carr, Ida Cox, Lil Johnson, Blind Willie Johnson, Blind Willie McTell, Memphis Minnie, Little Brother Montgomery, Sam Montgomery, Kid Prince Moore, Tampa Red, Peetie Wheatstraw, Sonny Boy Williamson and Bob Wills, who pioneered the Texas swing style of music.

Rounding out the acquisition are several of Driggs' test pressings of blues reissue LPs that were never produced: a blues anthology titled "Kings of the Blues" and a three-LP set of the complete recordings of Robert Johnson. ◆

# On Saving Sound

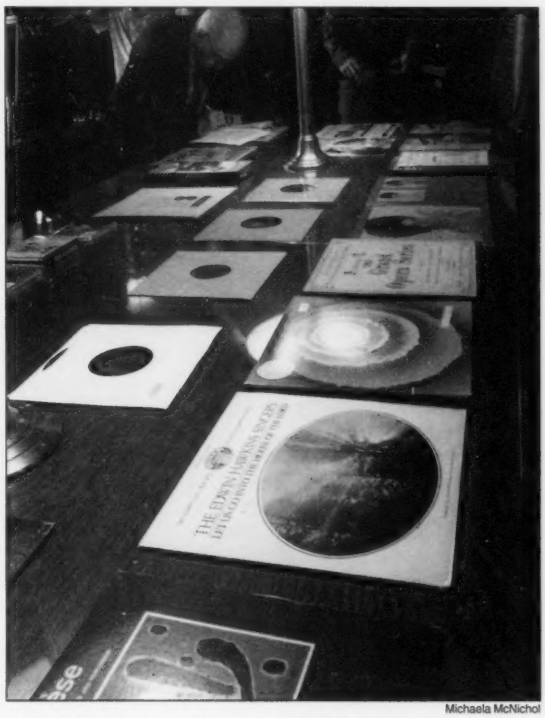
## *Report Assesses Standards and Best Practices in Moving from Analog to Digital*

The Library of Congress has announced the publication of a report that assesses current standards and best practices in capturing sound from analog discs and tapes. Commissioned by the Library of Congress and prepared by the Council on Library and Information Resources (CLIR), this new report summarizes discussions among audio preservation engineers on how to achieve the best possible audio transfer from historical recordings.

The report, "Capturing Analog Sound for Digital Preservation: Report of a Roundtable Discussion of Best Practices for Transferring Analog Discs and Tapes," is based on a meeting of audio experts that the Library hosted in January 2004. It is the third in a series undertaken by the National Recording Preservation Board, under the auspices of the Library of Congress, to provide information for the development of a national plan to preserve and assure access to recorded sound.

The first study, "Survey of Reissues of U.S. Recordings," which studied the accessibility of America's historical sound recordings, is available free of charge at **www.clir.org/pubs/abstract/pub133abst.html**. The second report, "Copyright Issues Relevant to Digital Preservation and Dissemination of Pre-1972 Commercial Sound Recordings by Libraries and Archives," also is available free of charge at **www.clir.org/pubs/reports/pub135/pub135.pdf**.

"Among all the media employed to record human creativity, sound recordings have undergone particularly radical changes in the last 25 years," writes Librarian of Congress James H. Billington in his introduction to the report. "Institutional archives are now making a transition from preserving audio collections on tape reels to creating digital files," he notes, but "authoritative manuals on how to create preservation copies of analog [nondigital] audio recordings do not yet exist ... I am extremely grateful to these professionals for donating their time and sharing their expertise."



Michaela McNichol

An impressive display of original recordings at the 2005 National Recording Registry press briefing

According to experts, nearly all recorded sound is at risk of disappearing or becoming inaccessible within a few generations because the playback equipment will become obsolete. A solution to this problem depends on technologies that capture the audio signals on soon-to-be -obsolete formats and migrate or reformat those signals to current technologies while the older formats are still playable.

Roundtable discussions focused on such issues as mitigating deterioration of the original sound recording, obtaining the most accurate transfer possible, best practices for digital conversion, sampling standards, manual versus automated transfer and creating metadata for digital recordings. The discussions revealed agreement on most practices while also highlighting areas needing further research. There was unanimous concern that the pool of expertise in dealing with older recordings is shrinking and that key technical knowledge must be passed on.

Among the recommendations to improve the practice of analog audio transfer for preservation, the three highest priorities were to (1) develop core competencies in audio preservation engineering; (2) develop arrangements among smaller institutions that allow for cooperative buying of esoteric materials and supplies; and (3) pursue a research agenda for mitigating a variety of problems relating to magnetic tape. The report also includes an extensive workflow document that sets forth the transfer practices agreed upon by roundtable participants.

"Capturing Analog Sound for Digital Preservation" is available free of charge at **www.clir.org/pubs/absract/pub137abst.html**. Print copies can be ordered through the Web site.

Established by the National Recording Preservation Act of 2000, the advisory National Recording Preservation Board (**www.loc.gov/nrpb/**) is appointed by the Librarian of Congress and consists of representatives from professional organizations of composers, musicians, musicologists, librarians, archivists and the recording industry. Among the issues that Congress charged the board to examine were access to historical recordings, the role of archives and the effects of copyright law on access to recordings. ◆

# The 'Changing Nature' of Cataloging

## *Report on 21st Century Bibliographic Control*

The Library of Congress recently issued a report that challenges assumptions about the traditional library catalog and proposes new directions for the research library catalog in the digital era. Commissioned by the Library and prepared by Associate University Librarian Karen Calhoun of Cornell University, the report assesses the impact of the Internet on the traditional online public access catalog and concludes that library patrons want easy-to-use catalogs that are accessible on the Web.

The report, "The Changing Nature of the Catalog and Its Integration with Other Discovery Tools," grew out of the Library of Congress Bicentennial Conference on Bibliographic Control for the New Millennium, held in November 2000.

The conference also led to new curricula for schools of library science, continuing education courses for mid-career librarians wishing to update their skills for the digital world, publications on research in automated cataloging and the development of the Cataloger's Learning Workshop, a Web-based clearinghouse of information for catalogers and library educators. Most of these projects were collaborations among the Library of Congress, the Program for Cooperative Cataloging and the Association for Library Collections and Technical Services (ALCTS), a division of the American Library Association.

"This superbly researched report promises to elicit open, thoughtful and productive discourse at the Library of Congress and in the research library community as a whole," said Beacher Wiggins, the Library's director of Acquisitions and Bibliographic Access.

"As the amount of information on the World Wide Web increases each day, it is critical that librarians continue to provide researchers with organized access to quality information."

The report proposes that libraries define the communities they aim to serve; choose a strategic option for their catalogs; allow users to access full electronic content from the catalog; reduce the costs of producing catalogs; enrich the catalog for users by including book reviews, images of book jackets and related information; and offer troubleshooting services and rush delivery of library materials.

The report also presents a concrete planning process to help libraries make good decisions, market their services, introduce change in their organizations and obtain funding.

Karen Calhoun is an internationally respected leader in the library and information communities. She oversees the acquisition and cataloging of books, online library resources and special-format materials for Cornell University's 20 libraries. She holds degrees in library science and business administration and has lectured on library technical services, staff development and project management in cities ranging from New York to Hong Kong.

The Library of Congress maintains the world's largest library catalog, containing more than 35 million records for titles and holdings. Each year more than 1.2 million records are added to the Library of Congress Online Catalog, which is accessible on the Library's Web site at **www.loc.gov**.

"The Changing Nature of the Catalog and Its Integration with Other Discovery Tools" is available free of charge at **www.loc.gov/catdir/calhoun-report-final.pdf**. ◆

## *Report Author Briefs Library Staff*

By SUSAN MORRIS

Karen Calhoun recently spent the day at the Library of Congress conferring with Library Services managers and technical specialists about the implications of her paper "The Changing Nature of the Catalog" for the Library's online public access catalog and other tools for accessing the content of the Library's vast collections.

"I invited Karen to visit the Library as a consultant because we are excited about her ideas for strengthening the Library of Congress catalog as a basic tool for researchers across the country," said Director for Acquisitions and Bibliographic Access Beacher Wiggins. "Acting on her advice, we will identify several steps that can be accomplished in the short term before turning our long-term attention to the task of fully integrating the catalog into the Web. We intend to work with the Technology Policy Directorate and other groups within and outside the Library of Congress, because transforming the catalog will require collaborations on an unprecedented scale."

Library of Congress acquisitions and bibliographic access managers were especially interested in Calhoun's recommendations for improving library users' experience when they consult the online catalog. They plan to explore her ideas and recommendations related to these issues: how the catalog interfaces with the World Wide Web; how a library can take innovative steps while reducing the costs of creating and maintaining its catalog; and how a library should manage the changes that will be necessary to accomplish the recommended transformation. They also hope to involve leaders in the library vendor industry more fully in the development of standards for catalogs. ◆

*Susan Morris is special assistant to the director for Acquisitions and Bibliographic Access.*

# Common Ground

## *Library of Congress, British Library Support Archiving Standard for Electronic Journals*

To help ensure long-term access to electronic journals, the Library of Congress and the British Library have agreed to support the migration of electronic content to the NLM DTD standard, where practicable. The libraries hope that their advocacy of migration to this standard will help ensure long-term access to electronic journal content.

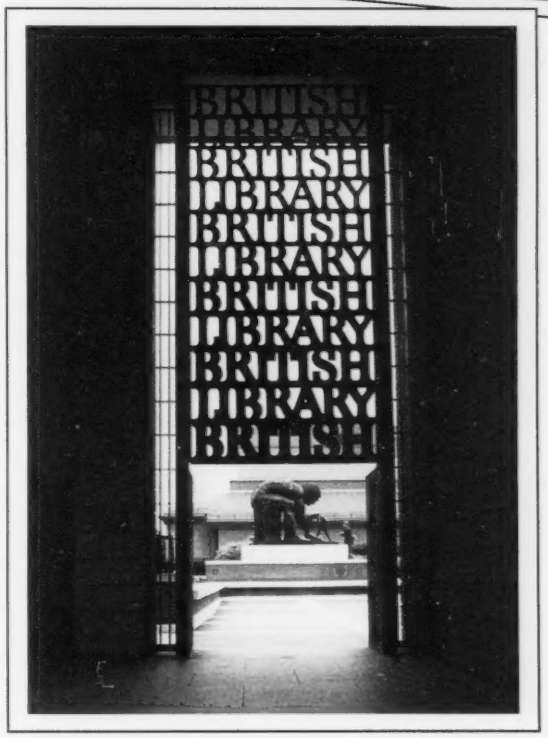
In the world of e-journals, many publishers and authors are already using or plan to use this standard, from the U.S. National Library of Medicine. The advantage of using this standard is that it defines the way in which electronic journals should be structured and creates a uniform, well-defined and easily accessible information resource.

Access in perpetuity to information sources is a key mission of major libraries. This long-term access is necessary for both print and electronic materials. In the print world, cataloging standards are well established. However, for digital materials, these standards are still evolving. By converging on a particular standard, in this case the NLM DTD (**http://dtd.nlm.nih.gov/**), content distributors are helping to ensure long-term preservation and access to their materials.

The Library of Congress is leading a nationwide program to collect and preserve at-risk digital content of cultural and historical importance to the nation. The program, formally called the National Digital Information Infrastructure and Preservation Program (**www.digitalpreservation.gov**), is building a "digital preservation network" of partners committed to collecting and preserving specific areas of content for future generations. Laura E. Campbell, associate librarian for Strategic Initiatives, is leading this program.

"The Library of Congress looks forward to working with the British Library and the National Library of Medicine in encouraging the use of this standard by other institutions as well," said Campbell. "Although a significant effort will be required to migrate e-journals to this standard, by moving forward now, we will alleviate the potentially bigger problems caused by the use of incompatible standards in the future."

Richard Boulderstone, director of E-strategy and Programs at the British Library, said, "In supporting this standard, the British Library and the Library of Congress will work with the National Library of Medicine to ensure the open and transparent evolution of the NLM DTD standard by encouraging early adoption by an internationally recognized standards body. We acknowledge considerable work that has to be undertaken by publishers to make the transition to a new structure for their electronic journal content. However, by supporting a common structure for their e-journal content, we have established a shared international context in which such migration can now proceed." ◆



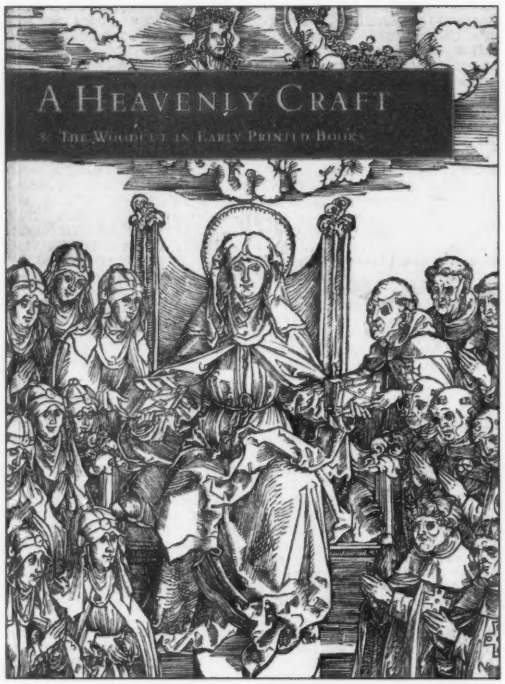

All photos Mary Ann Sullivan

## *Honors and Awards*

# 'Heavenly Craft' Earns Exhibition Catalog Honor

"A Heavenly Craft: The Woodcut in Early Printed Books," an exhibition catalog published cooperatively by the Library of Congress in association with George Braziller Inc., has been awarded a 2006 Katharine Kyes Leab and Daniel J. Leab "American Book Prices Current" Exhibition Award. The award will be presented at the American Library Association's 2006 Annual Conference, which will be held June 24-27 in New Orleans.

The Leab awards, funded by an endowment established by the editors of "American Book Prices Current," are given for excellence in the publication of catalogs and brochures that accompany exhibitions of library and archival materials, as well as for electronic exhibitions of such materials. Winners are selected by the Exhibition Awards Committee of the Rare Books and Manuscripts Section (RBMS) of the Association of College and Research Libraries (ACRL), a division of the American Library Association.




"The catalog presents scholarly descriptions of the early printed books in the Rosenwald Collection," said Marcia Reed, chair of the ACRL/RBMS award committee. "It tells the fascinating stories of their acquisition by Mr. Rosenwald, the retired chairman of Sears Roebuck and Co., who was adding important examples from another collection owned by C.W. Dyson Perrins, heir to the Lea and Perrins fortune. The catalog is a well-written and engaging chronicle of American book collecting."

"A Heavenly Craft," a 224-page hardcover catalog with 100 illustrations, is available for $50 in bookstores and from the Library of Congress Sales Shop. The Library's Sales Shop also offers a softcover edition of the book for $35 (credit card orders: 888-682-3556). Online orders can be placed at **www.loc.gov/shop/**.

The catalog accompanied an exhibition of the same title, which was on view at the Library April 7 through July 9, 2005. The exhibition can be viewed online at **www.loc.gov/exhibits/heavenlycraft/.** ◆

# Library Site Wins People's Voice Webby Award

The Library of Congress Web site at **www.loc.gov** has won the prestigious People's Voice Webby Award from the International Academy of Digital Arts and Sciences. The Webby Awards were established in 1996 and are one of the industry's leading awards.The site won the award in the Cultural Institutions category. The People's Voice awards are voted on by the public from among five nominees chosen by the academy. The academy evaluates hundreds of award entries on six criteria: content, structure and navigation, visual design, functionality, interactivity and overall experience.

"The Library has been a leader in the delivery of high-quality intellectual content on the Web since it began its National Digital Library Program," said Librarian of Congress James H. Billington. "This award reflects the extraordinary effort of staff throughout the Library in making our Web site an unparalleled resource for learning about the history and culture of the nation."

The Library's Web site, which is one of the federal government's most popular, has been winning awards since it was first launched in 1994 with the goal of placing 5 million items from the collections of the Library and those of its partners online. Today, more than 22 million digital objects are available on the Library's Web site, including 10.5 million items of American history and culture in the flagship American Memory site.

Other major sites within **www.loc.gov** are:

- THOMAS, a Web site that offers daily updates on the workings of the U.S. Congress;
- Global Gateway, a bilingual site that features the international collections of the Library and those of its partners;
- Exhibitions, which offers virtual tours through more than 60 of the Library's current and past exhibitions; and
- Catalogs, which offers access to the catalog records of the world's largest library.

The Library's Web site recently received a major upgrade to its main home page and subpages, resulting in better navigation, easier access to content and a more pleasing look and feel. The upgrade will be extended to all Library pages over time. ◆

## Honors and Awards

# Online Churchill Presentation Wins Museum Prize

United Nations Information Office

"Churchill and the Great Republic," an online Library of Congress exhibition, earned a Silver MUSE award from the American Association of Museums.

Produced with Terra Incognita Productions, the online presentation received the award "in recognition of the highest standards of excellence in the use of media and technology for interpretation and education in history and culture."

Upon presenting the awards, the judges noted, "This is one of the best Web sites we have seen in a long time. The elegant and professional manner in which it is presented is outstanding. From the look-and-feel, the content, the method of delivery and the navigation, this Web site stands well above many in existence today."

The online "Churchill" presentation is based on a Library exhibition of the same title, which was on display at the Library from Feb. 5 through July 10, 2004. The exhibition explored the life and career of Sir Winston Spencer Churchill and emphasized his lifelong links with the United States. It featured more than 200 items covering Churchill's youth, his heroism during the Boer War, his marriage to Clementine Hozier, his service in the trenches of World War I, his leadership of Great Britain, his relations with the United States during World War II and his last years as a private citizen.

The expanded online version of the Churchill exhibition, which is accessible at **www.loc.gov/exhibits/churchill/**, allows users to see complete versions of the letters and documents displayed in the physical exhibition and to explore the presentation through an interactive timeline and audio commentary by curator Daun van Ee.

In addition to receiving the MUSE award, the "Churchill" Web site has been recognized for excellence by USA Today Hot Sites, the Communication Arts Site of the Week, the Macromedia Site of the Day and the SXSW (South by Southwest) Interactive Festival. ◆

# Byrum to Receive Melvil Dewey Medal

Charlynn Spencer Pyne

John D. Byrum Jr., recently retired chief of the Regional and Cooperative Cataloging Division, has been selected to receive the Melvil Dewey Medal, which recognizes distinguished service to the profession of librarianship.

The American Library Association (ALA) will present its prestigious award to Byrum on June 27, during its annual conference in New Orleans.

Like Melvil Dewey, according to the ALA, Byrum has been successful in cataloging and classification and using and developing the tools and techniques of librarianship. He also has been a leader in library management and library training. His published papers, conference presentations and keynote speeches have been delivered nationally and internationally.

"The jury for this year's Melvil Dewey Medal is pleased to honor John Byrum for his extraordinary leadership in the fields of cataloging and bibliographic standards, both nationally and internationally, during a distinguished career spanning four decades," said Melvil Dewey Jury Chair Winston Tabb of Johns Hopkins University. Tabb was formerly the associate librarian for Library Services at the Library of Congress.

The ALA nominating jury noted Byrum's role in "creating, enlarging and sustaining the Program for Cooperative Cataloging that, since its establishment in 1992, has made truly cooperative cataloging a reality for libraries throughout the world. This accomplishment is not just of a high order, but of the highest order."

Byrum is an active member of the American Library Association and the International Federation of Libraries Association. He has received numerous awards, including the Esther J. Piercy Award and the Margaret Mann Citation.

In addition to Tabb, the members of the 2006 Melvil Dewy Award Jury are Lizbeth Bishoff, University of Colorado at Boulder; Dottie Hiebing, Metropolitan New York Library council; Shirley Loo, Library of Congress, Washington, D.C.; and Monecia T. Samuel, Duke University, Durham, N.C. ◆

# Henriette Avram, 'Mother of MARC,' Dies

By MATT SCHUDEL

Henriette D. Avram, whose far-reaching work at the Library of Congress replaced ink-on-paper card catalogs and revolutionized cataloging systems at libraries worldwide, died April 22 of cancer at Baptist Hospital in Miami. Avram, 86, had recently moved to Florida from her home in California, Md.

The practical effect of her complicated mathematical formulations was to make library collections more readily accessible to scholars and the general public. Her work greatly expanded interlibrary loan programs throughout the nation and allowed people to sit at computers and look through automated card catalogs at libraries everywhere.

After working at the National Security Agency during the early years of the computer age, Avram joined the Library of Congress in 1965. With no background in library work, she was assigned to develop an automated cataloging format where none had existed.

Combining two complex fields, computer programming and intricate cataloging practices, she and a small team completed the MARC Pilot Project—for Machine Readable Cataloging—in 1968. The system quickly became the preferred format for libraries throughout the country and, ultimately, around the globe.

Librarian of Congress James H. Billington praised her as "a pioneer of the information age at the Library of Congress."

A 1989 article in American Libraries magazine said she "launched a revolution in libraries" and was "one of the century's most influential library leaders."

The MARC format did not replace the old Dewey decimal system of cataloging but rather incorporated it, along with several other classification methods, into a central system that could be easily searched at a computer terminal. It made bulky card catalogs, containing thousands of typed or handwritten index cards, obsolete.

"That was a major milestone in the library community," said Beacher Wiggins, Avram's former assistant and the Library's current director for acquisitions and bibliographic access. "It's fair to say it was a monumental transition for librarianship, not just for cataloging."

Despite not having studied library science, Avram was charged with devising a way to compile and disseminate bibliographic records by computer, then an unknown quantity in library work.

"She was stepping in from the cold and came up with a prototype," Wiggins said. "It had not been done before her."

Avram did more than type the text of card catalogs into a database. She designed a mathematical code, using cataloging numbers, letters and symbols to denote different elements, or fields, of bibliographic information. The result was a system that could be shared among libraries, greatly increasing access to their materials and reducing the legwork needed to find them.

The MARC format was in use at the Library of Congress by 1970, and within a decade most larger libraries in the country had converted to the automated system, abandoning their manual card files. Avram's innovations enabled libraries to exchange information more quickly, and in greater depth, than ever before. Interlibrary loans grew more common, as people could instantly learn where documents and other items were housed.

The current generation of the system, MARC 21, is the basis for library catalogs around the world, in more than a dozen languages. It remains essentially the same program that Avram designed four decades ago.

"Henriette Avram transformed libraries in the age of automation," said Deanna Marcum, associate librarian for library services, in an e-mail. "Joining the Library of Congress at a time when information technology and librarianship had hardly begun to intersect, she immediately saw the potential of computers to create a networked global library catalog. Rather than warehousing books as in the past, libraries today are centers of information technology and communications hubs for entire communities, thanks to Henriette Avram's vision and energy."

Henriette Davidson Avram was born in New York City on Oct. 7, 1919. She had early ambitions of being a doctor and was a pre-med student at Hunter College in New York for two years in the 1930s.

She and her family moved to Arlington, VA in 1951 and later settled in Silver Spring, MD. Her husband,

*continued on page 132*

# Former Geography and Map Division Chief Walter Ristow Dies

BY JOHN HÉBERT

Walter W. Ristow, former chief of the Library's Geography and Map Division, died on April 3 in his home in Mitchellville, Md. He was 97.

Born April 20, 1908, in La Crosse, Wis., Ristow devoted his life to the study of cartography, the history of cartography, map librarianship and map collecting. He received his formal training in geography from the University of Wisconsin, Madison (bachelor's, 1931), Oberlin College, Ohio (master's in geography and geology, 1933) and Clark University of Worcester, Mass. (doctorate in geography, 1937).

Upon completion of his graduate work, Ristow became head of the Map Division of the New York Public Library in 1937 and served as chief before leaving in 1946 for the Library of Congress. While in New York, he served with the Military Intelligence Service as a wartime map analyst, from 1941 to 1944. He moved to Washington in 1946 to begin his 32-year career in the Geography and Map Division, which he served as assistant chief (1946-1968) and chief (1968-1978). After retirement he was named honorary consultant in the History of American Cartography at the Library (1978-1987).

Ristow believed that maps should be in the hands of the people. Throughout his career, he introduced maps to a wide audience through his writing, map exhibitions at the Library of Congress and New York Public Library, and in a campaign to encourage U.S. petroleum companies to continue their practice of distributing free U.S. road maps through their service stations to generations of American travelers; he was disappointed when this practice stopped.

He devoted substantial energies to the scholarly organizations in his field, including the Cartography Division of the American Congress on Surveying and Mapping and the Association of American Geographers. He was a co-organizer of both the Washington Map Society and the Geography and Map Libraries Section of the International Federation of Library Associations. He was editor, consulting editor or advisory editor for several scholarly journals, including the Canadian Cartographer, Imago Mundi, Acta Cartographica and The Map Collector. He was a member and vice chairman (1954-57), and chairman (1957-59) of the U.S. Board on Geographic Names.

His long list of publications prepared between 1933 and the late 1980s includes "The Emergence of Maps in Libraries" (1980), the prized "American Maps and Mapmakers: Commercial Cartography in the Nineteenth Century" (1985) and, with R.A. Skelton, "Nautical Charts on Vellum in the Library of Congress" (1977). He edited "A la Carte; Selected Papers on Maps and Atlases" (1972), "Marketing Maps of the United States" (1951, 1952 and 1958) and "Aviation Cartography" (1956, 1957 and 1960). He was a regular contributor to Surveying and Mapping (Distinctive Recent Maps 1948-68), The Map Collector and the Quarterly Journal of the Library.

During his direction of the Geography and Map Division, he oversaw the development of machine-readable cataloging for cartographic objects (MARC maps). He was presented the Distinguished Service Award by the Library of Congress in 1978. During his career he received honors from the Special Libraries Association, the American Congress on Surveying and Mapping and the Association of American Geographers. He was a member of the Cosmos Club in Washington.

Following his retirement, the Walter W. Ristow Endowment Fund of the Library of Congress was established in 1998 for the advancement of understanding of the Geography and Map Division Collections and American cartography. The Ristow Prize of the Washington Map Society is presented annually for the most outstanding submission on the history of cartography.

He leaves three sons, W. Richard, William and Stephen; three grandchildren; and three brothers. ◆

*John Hébert is the chief of the Geography and Map Division.*

**Avram**
*continued from page 130*

who worked for the National Security Agency and the Central Intelligence Agency, helped her land a job at the NSA in 1952, even though she lacked a college degree and had spent the previous 11 years as a homemaker. From then on, Avram proved herself more than adept in what was an almost exclusively male preserve.

She took advanced mathematics courses at George Washington University in the 1950s and spent seven years at the NSA as a systems analyst and programmer in one of the country's early computer research efforts. She later joined a software firm, Datatrol.

"Learning programming in those days was not like it is today," she said in 1989. "You were on your own with far less than perfect tools to learn from. The men—women—were quickly separated from the boys, and the numbers of people that made it through to become programmers were few indeed."

After completing the initial MARC program at the Library of Congress in 1968, Avram led seminars at libraries across the country, as her system was adopted nationwide. It became the international standard in 1973.

Later in her career at the Library, Avram continued to make refinements in the MARC system and in computerized library networks. When she retired in 1992 as associate librarian for Collections Services, she supervised a staff of 1,700 and was responsible for many of the library's networking and automation functions.

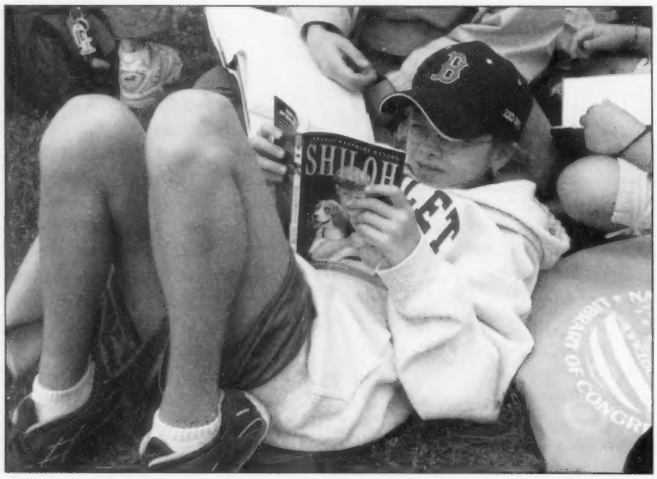
"She could best be described as a dynamo," said Wiggins. "She was a very small lady, but she wielded such power. There was something about Henriette Avram that instilled loyalty and respect."

After moving to southern Maryland in 1992, she and her husband became fixtures at St. Mary's College, where she often arranged speaking engagements by Library of Congress officials. Avram received many honors from national and international library associations and was awarded three honorary doctorates.

Her husband of 64 years, Herbert Avram, died Jan. 15. Survivors include three children, Marcie Avram of New York City, Lloyd Avram of Key West, Fla., and Jay Avram of Arlington. ◆

*Matt Schudel is a staff writer with The Washington Post. Reprinted with permission of The Washington Post* *© 2006.* *This obituary was published on Page B06 on Friday, April 28, 2006.*

*The* LIBRARY *of* CONGRESS
# National Book Festival
SATURDAY, SEPTEMBER 30, 2006



**Mark Your Calendar & Visit These Pavilions:**

- Library of Congress Pavilion
- Children Pavilion
- Teens and Children Pavilion
- Fiction & Fantasy Pavilion
- Mysteries & Thrillers Pavilion
- History & Biography Pavilion
- Home & Family Pavilion
- Poetry Pavilion
- Pavilion of the States
- Let's Read America Pavilion

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LIBRARY OF CONGRESS NATIONAL BOOK FESTIVAL ~ NATIONAL MALL IN WASHINGTON, D.C.
SEPTEMBER 30, 2006 ~ SMITHSONIAN METRO ~ 10 A.M TO 5 P.M., RAIN OR SHINE
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# Recent Staff Appointments at the Library

Jane Sargus

### Carolyn Brown Appointed Director, Office of Scholarly Programs

Carolyn T. Brown, who has served as the director for Collections and Services and Area Studies Collections, has been named director of the Library's Office of Scholarly Programs.

Brown came to the Library in 1990 to head an office of Education Services. From 1992 to 1995 she served as associate librarian for Cultural Affairs. Since 1995 she has held the position of assistant librarian for Library Services and acting director of Area Studies Collections. During her tenure in Area Studies, she had oversight for the John W. Kluge Center in the Library's Office of Scholarly Programs and served on the center's executive committee. In 2004 she was appointed director of Collections and Services.

Brown's career at the Library has focused on outreach to the scholarly community. She represents the Library on the U.S. National Commission on Libraries and Information Science and has served on two presidential task forces of the Association of College and Research Libraries. She is a member of the Advisory Committee of the Association of Research Libraries' Global Resources Program.

Brown holds a bachelor's degree in Asian studies and a master's degree in Chinese literature from Cornell University, and a doctorate degree in literature from American University.

### Nels Olson Named Chief, Preservation Research and Testing Division

Mchaela McNichol

Nels Olson has been named chief of the Preservation Research and Testing Division (PRTD) in the Library's Preservation Directorate.

Prior to his appointment to the Library, Olson served as assistant director for systems analysis and integration at Illumina Inc., a biotechnology company in California. Having led several preservation projects for cultural heritage, Olson brings to the Library a unique combination of experience and education, ranging from early studies in American literature to employment as an engineer and a chemist.

"We expect Dr. Olson to bring much vigor and rigor to PRTD, expanding the lab's expertise and equipment, and ensuring widespread research to improve the Library's collections in all formats—traditional, audio, visual and digital," said Dianne L. van der Reyden, director for preservation. "This includes research into the stabilization of traditional vellum and leather books, acidic and recycled paper and vintage coatings or modern inkjet dyes in photographs; audio and visual materials such as sticky shedding videotapes and flaking lacquer disk sound recordings; and digital media, characterizing optical disks to determine life expectancy."

Olson will lead PRTD in meeting new challenges in digital storage and access research, and in developing a robust science fellowship program.

Olson, who started his academic career as an American literature major at the University of Oregon, received a bachelor's degree in biochemistry from Reed College in 1989 and a Ph.D. in organic synthesis/analytical chemistry from the University of Washington in 1997. Olson's work has led to several patents in new ways to analyze materials.

In addition to his position at Illumina, Olson has worked at Molecular Dynamics/Amersham Pharmacia Biotech; at the Royal Institute of Technology, Stockholm; at Molecular Probes Inc. and at Microsoft Corp. ◆

## *News from the Center for the Book*

# New Reading Partners, Promotions

By JOHN Y. COLE

More than 40 organizations participated in the Center for the Book's annual reading promotion partners' exchange at the Library of Congress in March.

Participants were reminded that the Center for the Book's popular Web site at **www.loc.gov/cfbook/** provides information about the activities of the affiliated state centers for the book as well as the national center's reading promotion partners.

The Center for the Book's reading partnership network formally started in 1987 when the center launched "The Year of the Reader," the first in a series of national reading promotion campaigns that continued for more than a decade. Since then the network has grown to include 80 reading promotion partners.

At the March meeting, four of the organizations that joined the network during the past year discussed their programs and activities.

Bruce Curtis, co-founder of BrailleInk (**www.brailleink.org**), explained his organization's purpose: "We're a new nonprofit that publishes existing books in a new format, one that adds braille to a book's existing text and illustrations. This makes the books a lot easier to share between print and braille readers, since each word can be read simultaneously in print and braille. It also shows sighted kids what braille is like." Curtis, who displayed copies of BrailleInk's first two books ("The Dot" and "Guess How Much I Love You"), said he welcomed new partners that could help him publicize and distribute his firm's books.

Like BrailleInk, Hoopoe Books also promotes unique books for children. Founded in 1998 as an imprint of the nonprofit Institute for the Study of Human Knowledge, Hoopoe Books focuses on publishing traditional children's stories from Afghanistan.

"Most of the stories are more than 1,000 years old and well known in Central Asia and throughout the Middle East," said Dan Sperling. "They are acknowledged by a growing number of educators and psychologists as useful tools in both developing higher-level thinking skills and, of course, in improving understanding of an important traditional culture."

Through its Share Literacy Program (**www.shareliteracy.org**), Hoopoe Books has partnered with other organizations to give books away to children in low-income areas.

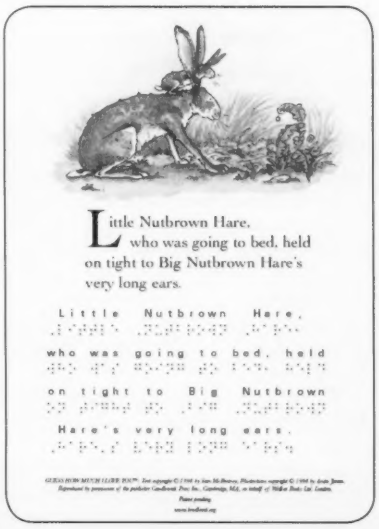
Curtis Sandberg, vice president for exhibitions at Meridian International Center in Washington, D.C. (**www.meridian.org/ARTS/Children/**), described a new exhibit developed in cooperation with the Center for the Book in the Library of Congress. "This Is Our Land: Discovering America and the World Through Original Illustrations from Children's Books" includes

Charlynn Spencer Pyne

**Author Patrick Hyde, representing the Mystery Writers of America, listens while Bruce Curtis, co-founder of BrailleInk, discusses the first two print/braille books published by his organization. Sample pages from the two volumes ("The Dot" and "Guess How Much I Love You") are below.**

"If I can make little dots,
I can make BIG dots, too."

Vashti splashed her colors with a bigger brush
on bigger paper to make bigger dots.



Little Nutbrown Hare,
who was going to bed, held
on tight to Big Nutbrown Hare's
very long ears.

Charlynn Spencer Pyne

**Curtis Sandberg of Meridian House International explains "This is Our Land," a new exhibit developed with the Center for the Book. All 50 states are represented through original illustrations from children's books. Minnesota is depicted by artist Bill Farnsworth's "Aurora Borealis! Northern Lights!" from "Mississippi Going North" (1996).**

80 original artworks by well-known illustrators depicting pastimes and natural wonders from all 50 states, together with images of life in 20 other nations. The exhibit, which was developed with help from several of the state centers for the book, state librarians and regional arts councils, recently debuted at Meridian's Cafritz Galleries in Washington, and will travel to 10 sites throughout the United States during the next two years. A colorful teacher's guide has been created for the tour, as has an innovative collection of artistic maps intended to encourage young people to learn more about this country and the world.

The Lubuto Library Project (**www.lubuto.org**) was established in 2005 to build libraries (buildings and collections) for homeless and at-risk children in sub-Saharan Africa, many of whom are orphaned and infected with HIV / AIDS. Founder and director Jane Kinney Myers explained that the project's initial efforts are in Zambia, but that it is making plans to expand into other countries as well.

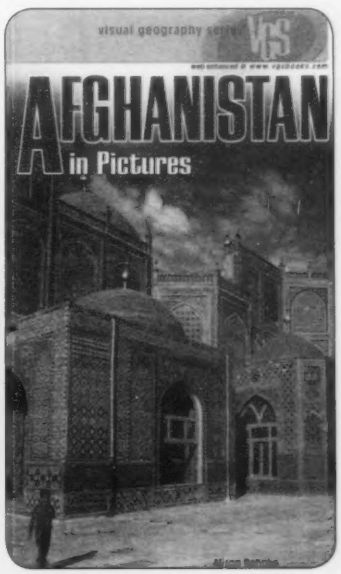
"This is a clear, direct, effective effort to open the larger world to younger people living in a harsh reality in which formal education is mostly beyond reach," she said. "We are creating new institutions—libraries—to provide a safe place to read or to learn to read."

The book collections are designed to appeal to a wide range of ages, interests and reading abilities. Donated books are collected and sorted by Washington-area middle and high school students and shipped to Africa. New partnerships are needed and being developed to support the project, she noted. For example, Politics & Prose Bookstore in Washington gives a 20 percent discount on all books that are purchased for donation to Lubuto libraries. ◆

*John Y. Cole is director of the Center for the Book.*

Charlynn Spencer Pyne

**Jane Kinney Myers, founder of the Lubuto Library Project, which develops libraries for at-risk children in Africa, listens while Dan Sperling describes Hoopoe Books' program to publish traditional children's stories from Afghanistan.**



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